

ZIÓLE ZANOTTO MALHADAS

THE 'SHOW - PLACE' NOVEL

A PARALLEL BETWEEN JOSÉ DE ALENCAR'S AND JAMES FENIMORE COOPER'S WORKS

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*A grandezza de espírito se
revela em suas nobres atitudes.*

Minha modesta homenagem

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R E S U M O

Através da análise de uma seleção de novelas de José de Alencar e James Fenimore Cooper, o presente trabalho visa demonstrar características comuns nas obras de ambos autores, que possibilitam a identificação de um novo tipo de novela, tipicamente Americana pelas suas peculiaridades continentais, que recebe a denominação de novela 'Show-place', devido à temática predominante centralizada no *Schauplatz*.

Um sumário das novelas selecionadas, sendo seis de Alencar e cinco de Cooper, destaca tópicos importantes do tema central desenvolvido em torno do relacionamento Homem-Natureza, que apresenta a Natureza como elemento determinante do caráter e das ações do Novo Homem do Novo Mundo.

A comparação de alguns aspectos relevantes de 'semelhança e dissemelhança' entre as obras enfocadas, auxiliam a elucidação das feições diferenciais da novela Americana do século XIX, onde a beleza primitiva dos costumes e rituais indígenas, que revela o instintivo senso ecológico do habitante nativo, se vê ameaçada de extinção pela invasão do colonizador Europeu, que parece desconhecer a necessidade da preservação da harmonia dos seres vivos com seu meio-ambiente, provocando o conflito entre as duas culturas: a edênica cosmogonia autóctone contra a 'civilização' européia; e a consequente perspectiva escatológica dos Índios.

É nesse poético e fascinante ambiente que surge uma nova categoria de homens, como um elemento conciliatório

perfeitamente identificado com: o magnífico *Schauplatz*. Este homem simboliza uma síntese eclética das duas culturas, é o herói americano: o Novo Homem do Novo Mundo.

Um paralelo entre as duas mais proeminentes novelas 'Show-place': O Guarany de Alencar e The Deerslayer de Cooper, propicia uma melhor apreciação do *Schauplatz*: o empolgante cenário natural e primitivo, das imensas florestas virgens intocadas pelas mãos do homem, que por si só é capaz de deslumbrar o espectador e sobre ele exercer sua influência decisiva, numa relação mutualística que revela um conceito real de Ecologia.

A B S T R A C T

Through the analysis of selected novels by José de Alencar and James Fenimore Cooper, the present study aims to demonstrate some characteristics common to their works, which enable the identification of a new kind of novel, typically American because of its continental peculiarities. Since its theme is centralized in the *Schauplatz*, it can be named: 'Show-place' novel.

A brief review of the selected novels - six by Alencar and five by Cooper, points to some important aspects of the central theme developed around the relationship Man - Nature. It presents Nature as the determinant element of the character and the actions of the New Man of the New World.

Relevant comparisons of 'similarities and dissimilarities' between the works in focus help to elucidate the distinctive features of the American novel of the nineteenth century, where the primitive beauty of the Indians' customs and rituals, revealing the instinctive ecological sense of the native inhabitants, is menaced with extinction by the invasion of European colonizers. The newcomers seem to ignore the necessity of preserving the harmony between living beings and their environment, provoking a conflict between the two cultures: the edenic native cosmogony against the European 'civilization'; and the consequent eschatologic perspective of the Indians.

The poetically fascinating environment gives birth to a new category of men, as a conciliatory element perfectly identified with the magnificent *Schauplatz*. This man symbolizes an eclectic synthesis of the two cultures, he is the American hero: the New Man of the New World.

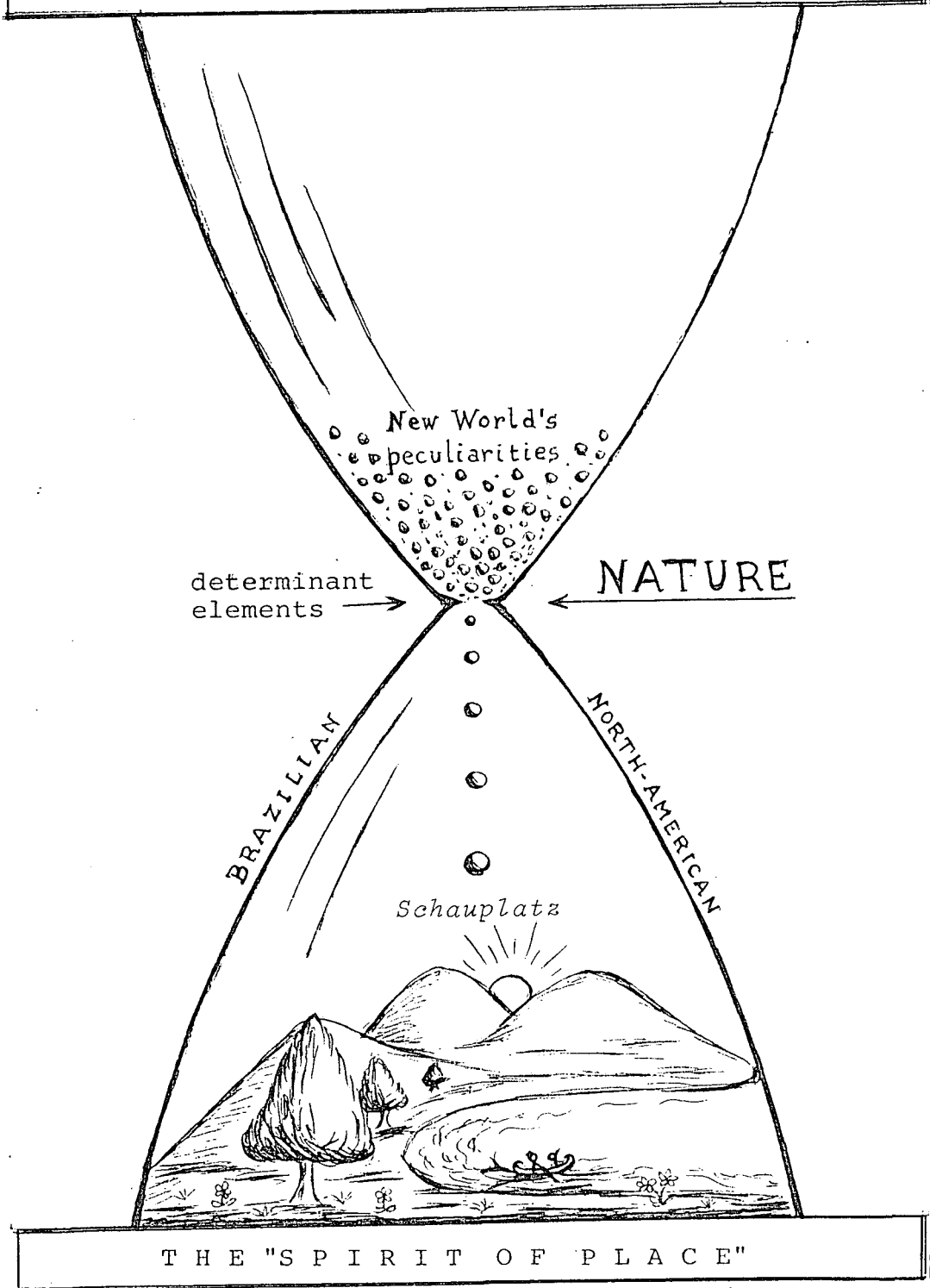
A parallel between the two most representative 'Show-place' novels: O Guarany by Alencar and The Deerslayer by Cooper, enables a better appreciation of the *Schauplatz*: the fascinating natural primitive scenery, of immense virgin forests untouched by the hands of man, which in itself is capable of overwhelming the spectator, showing its decisive influence upon him in a mutualistic relationship that reveals a real concept of Ecology.

THE 'SHOW-PLACE' NOVELS

J. A. LENCAR

J. F. COOPER

THE "SPIRIT OF TIME"



ZIOLE ZANOTTO MALHADAS

1. INTRODUCTION

"The old American art-speech contains an alien quality, which belongs to the American continent and to nowhere else."¹

-- D.H.Lawrence -

The 'Show-place' novel is an innovation among the traditional Romantic novels of the nineteenth century, for which America provided a luxuriant setting - primitive Nature, where the drama of Man takes place. Two American novelists have developed this new kind of novel, an authentic American literature², which hereafter will be called the 'Show-place' novel: the Brazilian writer, José de Alencar, and a North-American writer, James Fenimore Cooper.

The novel in its growing process, like other forms of art, had to develop through three 'ages', according to Victor Hugo, who emphasized in Préface de Cromwell that a characteristic of the first poetry (Lyric) is naïvity, the second (Epic) is simplicity and the third (Dramatic) is truth. From the Lyric, through the Epic and the Dramatic everything, in nature and in human life, develops from birth to action and finally death³.

The Epic prevails in the 'Show-place' novel, because it refers to great events performed by great characters or heroes in a panoramic setting. But to the 'simplicity' of the Epic tales, the two novelists added the 'naïvity' of the primitive Lyric and also the 'truth' or the realistic and dynamic devices of the Dramatic. Thus, they gave birth to a "hybrid genre"⁴ which reveals a kinship with other forms of art like music and painting, since the 'hybrid' or the meeting point between two or more genres, according to Haroldo de Campos, is a moment of revelation which gives birth to a new form - a new species. And the new species which developed in the New World is the 'Show-place' novel or *Schauplatznovelle*⁵.

This name 'Show-place' was borrowed from the German *Schauplatz*⁶. In that language it has a broader sense, meaning not only the physical frame of a theatre setting or an amphitheatre, it excels it as a magnificent open theatre with unique natural features which in themselves have a psychological impact on the spectator who witnesses the dramatic action. The spectator is consciously impressed by this place. It reveals such dynamic vigour that it shapes Man's actions. Nature's inexorable phenomena are stamped on man's moral physiognomy, and his behaviour is guided by an instinctive sense of justice and morality dictated by the virgin Nature.

When a novelist writes about a remote past he is in danger of describing unreal sceneries. Flaubert perceived this about Walter Scott's historical novels, where the characters are placed in an artistically designed setting, which surrounds the scene as an artificially decorated theatre⁷. A remarkable aspect in the American 'Show-place' novels is that the authors' proximity in Time and Place, with the historical events, provided them with an exceptional opportunity to portray a vivid *Schauplatz*, describing the natural sceneries of their homelands that most fascinated them.

This primitive natural scenery, the *Schauplatz*, is the proper expression of the heroic - it is the universe of the heroic. It expresses more than the traditional Romantic symbology of Nature⁸, it goes beyond, since Nature in its greatly moving primitiveness is capable of offering a spectacle by itself. Thus, the German concept of *Schauplatz* reveals Man's psychological potentiality to capture the

fascination contained in *natura naturans*⁹, as Mikel Dufrenne notes in Le Poétique. This fascination is not present in the *natura naturata*. The intense feeling of the *natura naturans* does not derive from the mere things one perceives, like colors, perfumed air, landscapes; but it is formed by something else that, through the things, reveals itself to the spectator. A beautiful sunny scenery is capable of producing such deep feeling; when the external appeal finds resonance inside Man, the latter is exceedingly overwhelmed by the imposing majesty of Nature, resulting in a conciliation between the truth and the real: the human truth and the reality of Nature.

Therefore, in the 'Show-place' novels the hero thinks and acts as a function of surrounding Nature which shapes his moral conscience. He instinctively absorbs the knowledge derived from Nature, as if there were an instinctive rather than rational bond of harmony between them.

There is an impressive difference between the traditional 'indianistic' novel, whose subject-matter and situations are usually bound to the central character's anguishes and ambitions, and the 'Show-place' novel, where Nature is the determinant element. As the name suggests, in the "Show-place" novel the show or the action is directly linked to the place, or the primitive sceneries of North and South America. Thus, the profuse description of the setting does not only establish where and when the plot occurs, but provides the most important information about the characters, the level of probability or reality, and about the 'mood and atmosphere'.¹⁰ It provides the proper environment for comedy or tragedy.

The most striking characteristics which distinguish the "Show-place" novel from others, can be summed up in the following items:

1. Realism: in the configuration of Time and Place;

in the characterization of the protagonists; who are imbued with a cosmogony derived from direct contact with all of the phenomenology of Nature;

in the description of primitive man's problems of survival, as well as his customs and rituals;

in the conflict between primitive life and civilization;

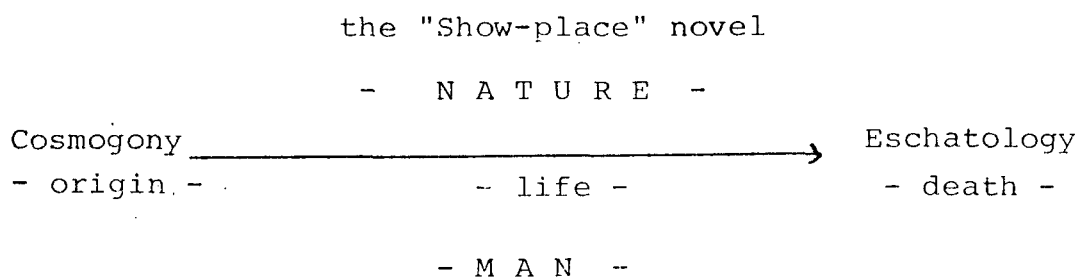
in the painful assimilation of two races and emergence of a new culture: the American;

in the revelation of the American 'myths' ¹¹.

2. The "Show-place" novel reveals a cosmogony of primitive Man deeply influenced by Nature, which determined his way-of-living and his actions.

There is a vivid portrayal of the Indians' desperate fight against the imminent extinction of their race, which induces an eschatologic perspective as opposed to a purely primitive cosmogony and the melancholic longing for their glorious past. Conscious of the inevitability of destruction of their primitive world by the European colonizers, they started to dream with 'happier hurting grounds' after death.

These native people realized the dimensions of the dramatic problem of their survival, and associated an eschatologic philosophy with their cosmogony:



The "Show-place" novel is situated between these two poles; concentrating the essence of the primitive American soul:

- the Indian cosmogony - the origin of life;
- the Indian eschatology - the end of life, or the end of their primitive world.

3. There is a new category of men in the "Show-place" novel; who do not perform in the sceneries of their conflicts like the traditional protagonists and antagonists. They are completely involved with the natural scenery as if they had been adopted into Nature, by living in it, like the Indians, and not on it like the other 'pale-faces'. Such individuals represent a kind of new conciliatory element - a uniting link.

They do not ignore or reject the moral principles of their own white race, but they are predisposed to accept the Indians' culture and to do them justice. Then, through the noble terms of their conciliatory arguments these men become part of the natural 'show-place'.

Among Cooper's characters, Deerslayer who is frequently involved in friendly debates with his Indian friend Chingachgook, about the philosophies of the two races, is the prototype of this spiritual fusion of races. While in Alencar's works, Arnaldo, Manoel Canho and Estácio affirm the philosophy of their lives through actions instead of using verbal arguments.

4. The direct communication between this New Man with the New World constitutes the deepest trait of 'originality'¹² stressed in the awakening of the American literary history, through the 'Show-place' novels.

The Romantic emphasis upon the imaginative and the emotional qualities of the literature, which included a liking for the picturesque and the exotic, is also present in the 'Show-place' novel, but it is seen through a new focus:

- in the "Show-place" novel the description of primitive Nature delineates the psychological aspects of the characters. The Place projects and defines its inhabitants, regulating their actions. Thus, it does not simply portray the "local color"¹³, it goes beyond, as a typically American novel, it portrays the 'spirit of place', according to D.H. Lawrence's definition:

"Every continent has its own great spirit of place. Every people is polarized in some particular locality, which is home, the homeland. Different places on the face of the earth have different vital effluence, different vibration, different chemical exhalation, different polarity with different stars..."¹⁴

The 'different vital effluence' is represented here by a new identity acquired by this New Man of the New World, which symbolizes a rupture with the conventional models of the European civilization.

The heroes of Alencar and Cooper embody all the positive qualities of Man living in communion with pure and primitive Nature, deeply identified with his natural habitat and "thus constituted in a moral sense, and of a steadiness that no danger could appall or any crisis disturb..."¹⁵

The great Nature of immense forests and lakes revealed a special poetry to which the French writers like Rousseau, Chateaubriand, Saint Pierre and Crèvecoeur

had awoken the interest of the Old World. But, while they had described an "idealized"¹⁶ "Nature-Sweet-and Pure"¹⁷ where the melancholic hero looked for his lost innocence, the American writers, deeply moved by the peculiar sceneries of their homeland, were able to give new features to this same theme, creating vivid and dynamic 'show-places'.

5. Ecology is another component of the 'Show-place' novel.

A sense of ecological balance was widely diffused among the native inhabitants of the New Continent. They used to hunt and fish just enough to eat, without wasting; while the European newcomers greedily devoured and wasted the natural resources without any commitment or restraint. A fresh Wordsworthian interest in external nature assumes, in the 'Show-place' novel, an ecological aspect. There is a mutualistic relationship: Man's character, actions and beliefs are influenced by Nature, and Nature is reciprocally affected by Man. The Indians live in harmony with Nature, preserving it as the very source of internal and external balance: between man's body and soul, and between man and his holy 'habitat'.

The image of cosmic harmony disturbed by intruders, by the perversity of man, and by his disregard for Nature preservation, is frequently emphasized in the 'Show-place' novel, with reference to the eschatologic myths. As Dee Brown said in Bury my Heart at Wounded Knee

"The Indians knew that life was equated with the earth and its resources, that America was

a paradise, and they could not comprehend why the intruders from the East were determined to destroy all that was Indian as well as America itself"¹⁸

6. The language of the New World is a distinctive element of the 'Show-place' novel. As a result of the close kinship between the native inhabitants and their environment: Nature speaks to Man through its symbols- Flora and Fauna.

The primitive Man makes use of the natural symbols to express his thoughts. Thus, the prose style is more fluent and musical, rich in imagery, with colorful epithets and expressions derived from Nature.

The praiseworthy descriptive powers of the two writers, Alencar and Cooper, can be likened to a painter's craftsmanship. They created vivid pictures with the natural colors of each region and the 'show-place' as the central theme.

7. Apart from proclaiming the natural beauties of America, the 'Show-place' novel reflects the Edenic concept that attributes to America the myth of "El Dorado".

Since the "beautiful is the symbol of the morally good"¹⁹, America's rich and fertile Nature has a great task to fulfil: to restore Man's physical and mental balance, as Alencar stated in O Gaucho:

"Regenerar é a missão da América nos destinos da humanidade. Foi para esse fim, que Deus estendeu de um pólo a outro este vasto continente, rico de todos os climas, fértil em todos os produtos, e o escondeu por tantos séculos... O gênero humano pressentiu esta alta missão regeneradora da América, dando-lhe a designação de Novo Mundo. De feito é nas águas lustrais do Amazonas, do Prata e do Mississipi, que o

mundo velho e o carcomido há de receber o batismo da nova civilização e remoçar."²⁰

The two novelists devoted their creativity to the service of a cause, which is reflected in the 'Show-place' novel: their high sense of nationalism helped to create national literatures, typically American. They proclaimed an ecological message: the harmony between Man and his natural habitat results in their mutual benefit - a state of primitive happiness.

8. Nature is really the determinant element in the 'Show-place' novel, but Alencar and Cooper did not copy mere nature, *natura naturata*, they tried to master the essence - "the *natura naturans*, which presupposes a bond between Nature in the higher sense and the soul of Man..."²¹

The pompous wild forests, the clear rivers and lakes, primitive and untouched by the hands of man, with all the luxuriant Flora and Fauna constitute a distinctive feature of the 'Show-place' novel.

As Oswaldo Orico says in Os Mythos Ameríndios the sense of nationalism derives from the landscapes which surround us, from the natural environment which illuminates our spirit... Therefore, tradition is the bond of solidarity with the environment and patriotism its defensive instinct²². Both American writers, from the North and the South, were able to create an authentic American literature, because they chose to portray their national feelings derived from the sceneries of their homelands, giving birth to the 'Show-place' novel.

While Cooper delineated "with soft tints" the magnificent

North-American scenery, Alencar painted the impressive Brazilian landscape with tropical colors. This contrast will be made apparent in the two 'show-places' which are compared in the last section of the present study.

Our research concerns eleven "Show-place" novels: six Brazilian novels by José de Alencar, and five North-American novels by James Fenimore Cooper, as follow:

BRAZILIAN

NORTH-AMERICAN

- | | |
|-----------------------------|--------------------------------------|
| 1. <u>Ubirajara</u> | " <u>The Leatherstocking Tales</u> " |
| 2. <u>Iracema</u> | 1. <u>The Deerslayer</u> |
| 3. <u>O Guarany</u> | 2. <u>The Last of the Mohicans</u> |
| 4. <u>As Minas de Prata</u> | 3. <u>The Pathfinder</u> |
| 5. <u>O Sertanejo</u> | 4. <u>The Pioneers</u> |
| 6. <u>O Gaucho</u> | 5. <u>The Prairie</u> |

The method used in the present study is based on a selection of texts from the quoted 'indianistic and regionalistic' novels referred to. Since the "juxtaposition of comparable works may have great interest and value in the criticism of each of them"²³ as J.T. Shaw said in Literary Indebtedness and Comparative Literary Studies, the selected texts will hereafter be compared, juxtaposed or analysed in parallel, because:

"The value of the study of parallels, as with other literary phenomena, is in the light they cast on the qualities and merit of the individual works: they may also be of interest in indicating similarities and differences in national literary traditions."²⁴

The central objective of this study is to analyse the distinctive features of the 'Show-place' novel. A series of

parallels will be made to illustrate the qualities of the individual works, the peculiar customs and rituals, the local Flora and Fauna, the figurative language with poetical 'names' and myths - all the components of the 'show-place'. Some similarities and dissimilarities in the two national literary traditions will also be indicated.

Part 2 and part 3 present an outline of the selected novels focusing on the elements of the 'Show-place' novel, according to Alencar's and Cooper's *Weltanschauung*. It provides a general picture of the Brazilian and North-American settings and characters, as well as the historical background of the novels and novelists, enabling the reader to appreciate part 4, where some of the similarities and dissimilarities in the works of the two authors will be displayed, and the parallel which will be made between two 'Show-place' novels, in part 5.

Part 5 concerns the most representative 'Show-place' novel of each writer: O Guarany by Alencar and The Deerslayer by Cooper. The analysis indicates some points of similarity in the structure of the two works. The poetical aspects of the tropical Southern setting juxtaposed with the Northern 'show-place' are more evident, enabling a closer analysis in parallel.

NOTES

¹LAWRENCE; D.H. Studies in Classic American Literature. New York, Doubleday, 1953. p.11-12: "There is a new feeling in the old American books, far more than there is in the modern American Books ...There is a 'different' feeling in the old American classics. It is the shifting over from the old psyche to something new, a displacement.

²ARNS, Heriberto. James Fenimore Cooper, A Consciência da Fronteira em "The Leatherstocking Tales". Curitiba, 1965. Tese. Cátedra Universidade do Paraná. p.18-9. Cria-se, na América, uma literatura autóctone, romântica em seus mitos, realista nos fundamentos sociológicos da civilização americana. As importações dos sonhos românticos acerca das florestas e dos índios exóticos dá lugar a uma literatura autêntica americana da qual até o velho Goethe toma conhecimento nos seus diários de 1827. Goethe que considerava a falta de *Verfallenen Schloesser* um vazio irreparável na cultura literária da nova América, extasiava-se ao ler as primeiras novelas do *Leatherstocking*, ocupando-se seriamente com o projeto da *Schauplatznovelle* - 'Show-place' novel.

³HUGO, Victor. Préface de Cromwell. Sorbonne, Paris, Librairie Larousse, 1972. 158p. p.54

⁴CAMPOS; Haroldo. Ruptura dos Gêneros na Literatura Latino-Americana. São Paulo, Perspectiva, 1977. p.17. O fenômeno de 'hibridização', de cruzamento: "O híbrido ou o encontro de dois 'media' (generos) é um momento de verdade e revelação, do qual nasce a forma nova... O momento de encontro dos 'media' é um momento de libertação e de resgate do entorpecimento e do transe que eles costumam impor aos nossos sentidos.

⁵ARNS, p.19. Reference is made to Goethe's comments about Cooper's Leatherstocking Tales, which he named *Schauplatznovelle*.

⁶If one translates the German word *SCHAUPLATZ* simply as theatre, fori, spectaculum, visorium or 'show-place', as it is translated in the present study, he is just focusing some ingredients of its total significance. According to references quoted in Grimm's Dictionary Deutsches Wörterbuch...p.2374, in the German literature this word is mentioned with several meanings, within the same semantic constellation, but the most interesting aspects focuses the exciting fascination of the naturally great sceneries of virgin forests, full-flowing rivers and all the phenomenology of Nature, like the

sunrise, and sunset, rainy and dreary seasons, storms and floods - all the elements acting upon Man.

⁷FLAUBERT, Gustav. Romantisch Literatur in England. In: E. Laath's Geschichte Der Weltliteratur. Munchen Zurich Droemerche Verlagsanstalt Th. Knauer Nachf., 1953. p.562. Flaubert praises the artistical skill of Walter Scott, but comments the difficulties of placing Ivanhoe and other heroes in real sceneries because the medieval period, chosen by Scott, is far too remote.

⁸The traditional Romantic symbology derived from the fresh interest in external nature, according to the theory of Wordsworth and Coleridge, as quoted by WINSATT, Willian and BROOKS, Cleanth. Literary Criticism, vol.3, London, Routledge & Kegan Paul Ltd., 1957, p.401.: "The landscape is both the occasion of subjective reflection or transcendental insight and the source of figures by which the reflection or insight is defined." These concepts certainly influenced the literary works of most European writers, evoking idealized landscapes, which are not the same found in the American 'Show-place' novels, where vivid sceneries of the writers' homelands were described with realism.

⁹DUFRENNE, Mikel. O Poético. Porto Alegre, Ed. Globo, 1969, 251p. p.xii. There is no autonomy of Man in relation to Nature, but there is not hegemony of Nature in relation to Man, too. Thus, Nature is "naturans" exactly because of that man's look through which all the things become images, and thus it vivifies any possible inertia of Nature... The poet feels the presence of the 'poetics', which is achieved through his communication with the poetic being of Nature.

¹⁰BROCKETT, Oscar G. The Theatre. New York, Holt, Rinehart and Winston, 1964. p.36-7.

¹¹LAWRENCE. p.73. - "What true myth concerns itself with is not the disintegration product. True myth concerns itself centrally with the onward adventure of the integral soul"... - And this, for America is the New Man of the New World: Deerslayer, or Arnaldo, Manoel Canho and Estácio.

¹²According to J.T. Shaw "what genuinely moves the reader aesthetically and produces an independent artistic effect has artistic originality, whatever its debts. The original author is not necessarily the innovator or the most inventive, but rather the one who succeeds in making all his own, in subordinating what he takes from others to the new complex of his own artistic work."
SHAW, J.T. Literary Indebtedness and Comparative Literary Studies. In: STALLKNECHT, N.P. & FRENZ, H. eds. Comparative Literature, Method and Perspective, Carbondale, Southern Illionois University Press, 1971. p.86.

¹³As Victor Hugo stated in Préface de Cromwell, the local color ought not to be in the surface of the drama, but deep inside the heart of the work, from where it could spread all over this work.

HUGO, Victor. Préface de Cromwell. Sorbonne, Paris, 1972, Librairie Larousse, 1972. p.83.

¹⁴LAWRENCE, p.16

¹⁵COOPER, James Fenimore. The Deerslayer. New York, Collier Books, 1962. p.267.

¹⁶FRYE, Northrop. Theory of Mythos, In Anatomy of Criticism. Princeton, Princeton Univ. Press, 1957. p.141. "The mode of the romantic story presents an idealized world." Through the myths we can isolate the structural principles of literature. There are two poles: the 'myth' is situated in one pole and 'naturalism' is in the other, and in between there is the 'romanesque' tale. Then, the romantic myth is dislocated because its contents is set toward an idealized direction. It suggests mythic patterns straightly associated to human experiences.

¹⁷LAWRENCE, p.34. Hector St. John (Crèvecoeur), you have lied to me. You lied even more scurrilously to yourself... Jean Jacques, Bernardin de St.Pierre, Chateaubriand, exquisite François Le Vaillant, you lying little lot, with your Nature Sweet and Pure! ...This Nature-sweet-and-pure business is only another effort at intellectualizing. Just an attempt to make all nature succumb to a few laws of the human mind.

¹⁸BROWN, Dee. Bury My Heart at Wounded Knee. New York, Holt, Rinehart & Winston Inc., 1970. p.xiii. In the introduction to his work, also called "An Indian History of the American West", the author tells why he went to the official sources, government documents and reports, and tried "to fashion a narrative of the conquest of the American West as the victims experienced it" - the Indians, using their own words whenever possible.

¹⁹WINSATT; W.K. & BROOKS, Cleanth. Romanticism. In: Literary Criticism, London, Routledge & Paul, 1957. v.3 p.372.

²⁰ALENCAR; José de. O Gaúcho. Rio de Janeiro, Ed. Letras e Artes, 1964. p.121.

²¹

WINSATT & BROOKS. p.394. quote "Biographia - On Poesy or Art" (257-8) - ...In the objects of nature are presented, as in a mirror, all the possible elements, steps, and processes of intellect antecedent to consciousness, and therefore to the full development of the intelligential act; and man's mind is the very focus of all the rays of intellect which are scattered throughout the images of nature".

²²ORICO, Oswaldo. Os Mythos Ameríndios. Rio de Janeiro, São Paulo, Ed. 1929. p.31.
Essa afirmativa está de acordo com o pensamento de Hermann Keyserling, para quem as leis de evolução humana estão sujeitos às 'influências cósmicas', à 'hereditariedade' e à 'autonomia individual de origem subjetiva'... "... o sentimento nacional deriva das paisagens que nos cercam, do ambiente em que se banha nosso espírito, da tradição que nos acompanha nos transe emotivos. A tradição é, assim, o vínculo de uma solidariedade com o meio e o patriotismo o seu instinto defensivo."

²³SHAW, J.T. Literary Indebtedness and Comparative Literary Studies, In: STALLKNECHT & FRENZ, p.90.
On the study of parallels this critic also added some interesting comments, as follow: "These parallels may or may not go to a common source; Often they are involved in literary movements and may be produced apparently by different literatures operating on the basis largely if not entirely of their own literary tradition..."

²⁴Ibid.... p.91.

2. ALENCAR'S *WELTANSCHAUUNG*

BRAZILIAN 'SHOW-PLACE'

"Em verdade, há uma fatalidade histórica que nos leva à imagem e à poesia. Há uma vocação na força da natureza sobre o nosso espírito. Há um encanto indissolúvel no mistério das forças que nos cercam. Por isso mesmo, o brasileiro já foi definido com a 'imagem da floresta tropical'".¹

2.1. HISTORICAL BACKGROUND

JOSÉ DE ALENCAR'S lifetime, from 1829 to 1877, was short but intensely lived. The historical period was of great relevance to Brazil, because it coincides with the controversial period of the 'Regencies', the war with Paraguay and Uruguay and the abolition of slavery². But Alencar scarcely wrote about his own period. As a novelist, he tried to give shape to a typical Brazilian literature, where the majestic Nature is the determiner.

He verbally pictures a vivid *Schauplatz* with all the epic greatness of the tropical virgin forests, describing a primitive Brazil from the very beginning of its history. There is realism in his dynamic descriptions of the 'show-places', as well as in the historical background, which, in some novels, leads the reader far back into a remote past, even before Brazil's discovery. Ubirajara is set in a period previous to Pedro Alvares Cabral's successful expedition, portraying a native people, with their innocent customs and rituals performed in an authentically natural 'show-place', as real prototypes of primitivism - Nature untouched by civilization.

Six of Alencar's most important works have been selected for the present study, where some topics will later on be compared to Cooper's novels. These 'Show-place' novels will be considered according to the chronological order of the historical events related and not the dates of publication;

| Publication | Historical sequence |
|----------------------------------|-----------------------------|
| 1857 - <u>O Guarany</u> | 1. <u>Ubirajara</u> |
| 1862-4- <u>As Minas de Prata</u> | 2. <u>Iracema</u> |
| 1865 - <u>Iracema</u> | 3. <u>O Guarany</u> |
| 1870 - <u>O Gaucho</u> | 4. <u>As Minas de Prata</u> |
| 1874 - <u>Ubirajara</u> | 5. <u>O Sertanejo</u> |
| 1875 - <u>O Sertanejo</u> | 6. <u>O Gaucho</u> |

The *Schauplatz* will be the main focus of this selection of 'Show-place' novels, which portray the most beautiful, picturesque and primitive scenery of the Brazilian coast, from the high North-east, the present State of Ceará (Alencar's birthplace), Bahia, Rio de Janeiro, to the extreme South of Rio Grande do Sul.

Alencar's 'Show-Place' novel generally present a real historical background or an argument enriched with typical regional legends and myths, related not only to the Indians, but also to that new category of men, who represent a conciliatory element between the native people and the white colonizers, like 'o sertanejo' and 'o gaúcho'!

For example, in Iracema the historical argument is provided by the romantic story of a bold Portuguese, Martim Soares Moreno, and his Indian friends, the chief Jacaúna and his brother Poti, who was later baptized Antonio Felipe Camarão. Real characters who fought side by side in the war against the Dutch invaders.

In order to elucidate some interesting aspects of Alencar's Show-place novels, a condensed outline of the selected novels will be presented in the next section.

2.2 ALENCAR'S 'SHOW-PLACE' NOVELS

"O sol a pino dardeja raios de fogo sobre as areias natais; as aves emudecem; as plantas languem. A natureza sofre a influência da poderosa irradiação tropical, que produz o diamante e o gênio, as duas mais brilhantes expansões do poder criador."³

José de Alencar combined the gifts of playwright and poet - "the poet of the Brazilian soul".⁴ As Machado de Assis called him, because of his way of perceiving, feeling and describing things, with an intimate sense of nationality, revealing the essence of the Brazilian soul.

Of the several types of novels written by Alencar, the present study will consider only the 'indianistic' and 'regionalistic' ones, the 'Show-place' novel already mentioned where Alencar pours out all his love for his homeland in the disclosure of the *Schauplatz*, as in the opening sentences of Iracema:

"Verdes mares bravios de minha terra natal, onde canta a jandaia⁵ nas frondes da carnaúba.

Verdes mares, que brilhais como líquida esmeralda aos raios do sol nascente, perlongando as alvas praias ensombradas de coqueiros.

Serenai, verdes mares, e alisai docemente a vaga impetuosa, para que o barco aventureiro manso resvale à flor das águas".⁶

Alencar confessed, in a letter about Iracema⁷, that his instincts had always impelled his imagination towards the wild Indian race. He had read much on the 'Indian' theme. But none of the works he had read focused on the real poetry in the primitive life of the native Brazilian. He was aware that the great amount of research on Indian traditions which he had done could have given birth to a great poem. However, how could the hero, a native Indian, speak in a classical language? So he decided to experiment with prose.⁸

Thus, as in Iracema, some passages of Ubirajara are also 'lyric':

" - A filha dos tocantins tem no pé as asas do beija-flor; mas a seta de Jaguarê voa como o gavião.
 Não te assustes, virgem das florestas; tua formosura venceu o ímpeto de meu braço e apagou a cólera no coração feroz do caçador.
 Feliz o guerreiro que te possuir."⁹

The hero Jaguarê, or Ubirajara (as he will be called later) addresses this metaphorical speech to Araci, the beautiful Indian girl. Then she introduces herself:

" - Eu sou Araci, a estrela do dia, filha de Itaquê, pai da grande nação tocantim. Cem dos melhores guerreiros o servem em sua cabana para merecer que ele o escolha por filho. O mais forte e valente me terá por esposa.
 Vem comigo, guerreiro araguaia, excede aos outros no trabalho e na constância, e tu romperás a liga de Araci na próxima lua do amor."¹⁰

Of the six Alencar's novels under discussion O Guarany, Ubirajara and Iracema, are 'indianistic', while the other three works are considered 'regionalistic': O Sertanejo is the representative of that 'new category of men' of the North-east region, O Gaucho is the prototype of the Southern

men, and Estácio, the hero of As Minas de Prata, represents the central region of Brazil.

These three regionalistic novels are included in our study because they also have the 'show-place' as the central motif, providing a wider view of the luxuriant natural *Schauplatz* of Brazil, and its decisive influence upon the characters. The central characters are not Indians, but whites of that new kind shaped by the natural environment, which predisposes them to heroic actions. However, there are Indian elements as part of the primitive *Schauplatz*; for example at the climax of As Minas de Prata, the discovery of the exact location of the mine is associated with an Indian story or legend.

This legend relates the story of Abaré - the great religious leader of the Tupi nation. He was deeply upset because his tribe, once a brave and famous nation, had been pushed to the hinterland by the white invaders. He had tried hard to convince all the Tupi tribes to join forces and expel the invaders forever. But it was a fruitless task. Then, he looked for shadow and silence to appease his hurt soul. Instead of following his people, who were emigrating through the forests of the Amazon valley, Abaré entered a deep elliptical-shaped cave; and was completely overwhelmed by the magnificent *Schauplatz* - the silver mines:

"Depois da estreita e sinuosa galeria, abria-se de repente aos olhos deslumbrados uma magnificiência da natureza. O aspecto era de uma esplêndida cidade subterrânea, toda vazada em prata. Templos soberbos, palácios suntuosos, torres elegantes, ali se sucediam uns aos outros. Quanto tem de mais sublime a graciosa arquitetura gótica, oriental ou grega, as ogivas rendadas, os arabescos delicados, as colunas elegantes

tes, fôra ali excedido pela mão da natureza."¹¹

Throughout these novels, Alencar mentions several Indian tribes, with their peculiarities, beliefs, customs, and rituals revealed through their beautiful and intensely meaningful language.

Alencar points out, in each novel, hundreds of Indian names, presenting also a concise explanation of the origin of the word and its meaning. In O Sertajeno, for example, Alencar tells us of a brave Indian nation, which was respected and feared 'no sertão de Quixeramobim':

"Era a nação Jucá. Seu nome, que em tupi significa 'matar' indicava a sanha com que exterminava os inimigos. Os primeiros povoadores a tinham expellido dos inhamuns, onde vivia à margem do rio que ainda conserva seu nome... - seu chefe, o terrível Anhamum, nome que na língua indígena significa 'irmão do diabo'".¹²

The writer seems to keep all his senses alert to catch and record every detail - historical, etymological and topographical, as he explains in O Gaucho:

"Não há melhor arquivo para guardar as tradições e costumes de um povo, de que seja sua etimologia topográfica. Na página imensa do solo nacional, escreve a imaginação popular a crônica íntima das gerações. Cada nome de localidade encerra uma recordação, quando não é uma lenda ou mito, que se vai transmitindo de idade em idade até perder-se nas obscuridades do tempo."¹³

Alencar refers then to the name of a river "Ponche-Verde", which is associated with the Southerner's clothes, because 'ponche' is a typical kind of woollen overall used by the 'gaúcho': "Porventura algum drama vivo, onde representou sinistro papel aquela parte do vestuário nacional do gaúcho, imprimiu à localidade o nome simbólico, hoje vago e

incompreendido."¹⁴. In the same way as D.H. Lawrence, Alencar also believed that each locality has its own 'spirit of place':

"Cada região da terra tem uma alma sua, o raio criador que lhe imprime o cunho da originalidade. A natureza infiltra em todos os seres que ela gera e nutre aquela seiva própria; e forma assim uma família na grande sociedade universal."¹⁵

The following summaries of six novels by Alencar will demonstrate the distinctive characteristics of 'Show-place' novels, as pointed out in the Introduction.

2.3 UBIRAJARA

Ubirajara can be considered the first of Alencar's novels with 'indianistic theme' because of the 'primitiveness' of its historical background and *Schauplatz*. Alencar's creative imagination went far back into the past, seeking the roots of the Brazilian people. Thus, the novel presents a primitive 'show-place' untouched by civilization. It portrays the native inhabitants before their first contact with the European element.

The events occur before the arrival of the Portuguese colonizers in 1500 - when the most poetical and generous aspects of the Indian character, and the most pure and noble feelings of these sons of Nature had not yet been disfigured; as they were later through the unsuitable language used by adventurers, cronists and missionaries, who described the Indians in an unfair way in their reports to justify the cruel treatment they inflicted on them.¹⁶

Our Indian hero is introduced in his early manhood, as he said - "Jurandir é moço; ainda conta os anos pelos dedos"¹⁷ when he was received as a guest, according to the hospitality laws of the Tocantim tribe;

"Depois que Itaquê (grande chefe da nação tocantim) ofereceu a Ubirajara o cachimbo da paz e com ele trocou a fumaça da hospitalidade, os cantores entoaram a saudação da chegada : - O hóspede é mensageiro de Tupã. Ele traz a alegria à cabana; e quando parte, leva consigo a fama do guerreiro que teve a fortuna de o acolher..."¹⁸

According to the Indian custom, Itaquê - the great Tocantim chief, and the old counselors had to give a name to their guest in a kind of ritual. They suggested several names, with meanings which revealed aspects of his appearance. The first venerable old man who suggested a name was Ipê, followed by Tapir, Caraúba and Guariby "cujos anos anchiam a corda de sua existência de mais nós, do que tem o velho cipó da floresta".¹⁹

He could be called 'Jutai' because of his superb height, or 'Boitatã' due to his bright eyes, or 'Jutorib' because he had brought merriment to Itaquê's hut:

"Tu chamarás ao hóspede Jutai, porque sua cabeça domina o cocar dos mais fortes guerreiros, como a copa do grande pinheiro aparece por cima da mata."

"... Boitatã, porque ele tem os olhos da grande serpente de fogo, que voa como o raio de Tupã."

"...o hóspede é o nuncio da paz. Tu deves chamá-lo Jutorib, porque ele trouxe alegria à sua cabana."²⁰

Then, the last venerable old man suggested that Itaquê should ask their guest what he would like to be called, and he answered: - "Eu sou aquele que veio trazido

pela luz do céu. Chama-me Jurandir."²¹

In this way our hero received his third name, because he had been called Ubirajara when he defeated the brave warrior Pojucã, but he was born Jaguarê, as the author introduced him:

"Pela margem do grande rio caminha Jaguarê, o jovem caçador... Ele chama-se Jaguarê, o mais feroz jaguar da floresta; os outros fogem espavoridos quando de longe o pressentem. Não é esse o inimigo que procura, porém outro mais terrível para vencê-lo em combate de morte e ganhar nome de guerra."²²

Ubirajara, his 'war name' means the spear owner or 'the man who knows how to use the spear' in the Tupi language.²³ Through a process of social metamorphosis: - Jaguarê, the young hunter is promoted to 'warrior', and called Ubirajara when he defeats a brave enemy. Then he falls in love and goes to the Tocantim nation to court Araci, where he receives the appellation of Jurandir.

However, Ubirajara's heart is divided between two beautiful 'virgins' - the sweet Jandira, a girl of his own Araguaia tribe, and the bolder Araci, daughter of an enemy tribe. Alencar explains the significance of "polygamy" among the Indians; justifying Ubirajara's attitude as something perfectly acceptable in the Indian code:

"A poligamia dos tupis foi da mesma natureza da que existiu entre os hebreus; era uma poligamia patriarcal, filha das condições da vida selvagem, e não a poligamia sensual dos turcos e outros povos do Oriente, produzida unicamente pelo requinte da libidinagem."²⁴

Ubirajara has to prove his bravery once more, in order to deserve Araci's love, and he fights so bravely that he does not only conquer the bride, but also the tribe.

Finally, he succeeds in uniting the two tribes, forming the great nation which received his name Ubirajara: "Foi esta poderosa nação que dominou o deserto."²⁵

As for the two rival-girls, they become Ubirajara's wives, according to the Indian custom of patriarchal polygamy;

"A esposa é a alegria e a força do guerreiro. Ela acende em suas veias um fogo mais generoso que o de cauim, e prepara para seu corpo o repouso da cabana."²⁶

Ubirajara is not only a simple legend, as Alencar called his novel, but a typically Brazilian legend evoking the 'spirit of place'. The writer succeeds in describing a great many primitive customs and rituals, adding important notes on the primitive social, political and religious concepts, as well as the Indian languages:

"Nas linguas americanas, não é somente uma síntese que concentra em uma palavra todos os elementos da idéia mais complexa; há ainda engrazamento (enchevêtement) das palavras umas nas outras; é o que M.F. Lieber chama 'incapsulação', comparando... a uma caixa na qual se contaria outra que a seu turno contaria terceira, esta uma quarta, e assim por diante."²⁷

According to Alencar this process of 'incapsulation' is one of the most interesting aspects of the Indian language, and a second aspect, the poetical, will be considered in chapters 4 and 5.

2.4 - IRACEMA

Iracema is the second book in the sequence of historical events. It is considered Alencar's *oeuvre prime*.

of indianistic theme, mainly because of its poetical style. Machado de Assis, who always praised Alencar's gifts, as a novelist, called Iracema a 'romance-poem'²⁸ - because its musical language is enriched by the rhythm and cadence of real poetry.

Besides the poetical devices, this novel also reveals a close communion between Man and Nature. When Alencar introduces Iracema, the heroine, we perceive that she is really part of the magnificent 'show-place':

"Além, muito além daquela serra, que ainda azulava no horizonte, nasceu Iracema. Iracema, a virgem dos lábios de mel, que tinha os cabelos mais negros que a asa da graúna, e mais longos que seu talhe de palmeira. O favo da jati não era doce como seu sorriso; nem a baunilha recendia no bosque como seu hálito perfumado. Mais rápida que a ema selvagem, a morena virgem corria o sertão e as matas do Ipu, onde campeava sua guerreira tribo, da grande nação tabajara."²⁹

Iracema the virgin with honey lips; is the very image of love. She devoted her whole being, her beauty, her gifts, her love and her life to please the white foreigner: Martim. He is the Portuguese man, who conquered Iracema peacefully, in the same way as the Portuguese nation subdued the Brazilian country and people, introducing himself as the warrior's son: My blood, he said, is the same of the great people who first saw the lands of your country'.³⁰

Martim, does not have an evil character, but he represents the white element, who crossed the ocean to disturb the natural harmony of the primitive New World; as Zenir C. Reis said in an introductory comment, which is included in the 7th edition of Iracema.

Martim's silences disguised the word of dominion. His attachment to the land could only be ephemeral. His objective was to dominate, through seduction or violence. He was the first agent of a slow process of corrosion, subtle or violent sometimes, which has been called successively Christianizing, progress, development...³¹

Iracema is the symbol of the intense sensitivity of the Brazilian soul. She is able to truly love a white man and to break away from all her past life in order to follow him. While Ubirajara is the prototype of the primitive race untouched by civilization, Iracema represents the mixing process of the two races - it is the first contact between the native people and the European colonizer.

Iracema is a kind of legend about the origin of the Brazilian race. In symbolic terms, Alencar tells us the love-affair between Iracema - the beautiful virgin Indian, and Martim - the white Portuguese warrior. The result of this union is symbolized by the painful birth of Moacir, whose name, chosen by the lonely mother, means 'the son of suffering'. Moacir survives, but at the price of his mother's life. Iracema dies in complete disillusionment.

Moacir's birth could be associated with the painful advent of this 'New Man of the New World', the final product of a long mixing process of two different cultures.

This novel can be seen as an allegory to the emergence of the Brazilian nation, as well as the contradictory relationship between colonizer and colony:

love and cruelty, bond and violence.³²

"O cajueiro floresceu quatro vezes depois que Martim partiu das praias do Ceará, levando no frágil barco o filho e o cão fiel.. O primeiro cearense, ainda no berço, emigrava da terra da pátria. Havia aí a predestinação de uma raça?"³³

Alencar's question about the 'predestination of a race' reinforces our interpretation of the symbology of the advent of the New Man, and of the relationship between the Old World (Portugal) and the New World (Brazil), as mentioned above.

2.5 O GUARANY

In spite of being the first of Alencar's indianistic novels, 'O Guarany' is the third novel in the historical sequence.

The story takes place in 1604, in a kind of 'feudal' context, dealing with the first contact between the white colonizers, represented by a Portuguese gentleman, and the primitive owners of the country - the Indians.

D. Antonio de Mariz, who was one of the founders of Rio de Janeiro, less than half-a-century earlier, has built a kind of medieval castle in the hinterland. The 'manor house' and its white inhabitants represent the 'foreign' element, which breaks up the natural harmony.

The European people are the 'invaders', who want to dominate this primitive Nature. They want to impose their concepts, customs and beliefs - what they call 'civilization'.

However, from the primitive people's point of view they are the 'intruders', who had been peacefully received according to the Indians hospitality laws. But they did not behave like guests, they tried to subdue the native people and to pollute their 'holy habitat' :

"Tudo era grande e pomposo no cenário que a natureza, sublime artista, tinha decorado para os dramas majestosos dos elementos, em que o homem é apenas simples comparsa."³⁴

The 'show-place' is great and pompous in this Brazilian Epic, which poetically displays all the beauties of a primitive tropical Nature - the real *Schauplatz*.

The narrator, who assumes a 'teatro mundi' position first describes the scenery where the 'drama' will take place. Thus, when the reader draws the curtains, i.e., when he opens the book, he has the first impressive sight of the *Schauplatz*, as if he were in a traditional theatre:

"De um dos cabeços da Serra dos Órgãos desce um fio d'água que se dirige para o norte... É o Paquequer: Saltando de cascata em cascata, enroscando-se como uma serpente..."³⁵

The language is sonorous and attractive; simile is a common device: The Paquequer river is not only compared to a serpent, but also to a large, hoglike mammal of tropical America the 'tapir':

"Ahi o Paquequer lança-se rápido sobre seu leite e atravessa as florestas como o tapir, espumando, deixando o pelo esparso pelas pontas do rochedo, e enchendo a solidão com o estampido de sua carreira."³⁶

Then, the show begins, Flora and Fauna are introduced, giving a dynamic sense to the scenery.

A Romantic admiration and respect for the classical past is evoked in Alencar's description. Brazilian primitive

nature has no less beauty than a Greek scenery with its ancient arched structures, columns and capitals:

"...florestas virgens se estendiam ao longo das margens do rio, que corria no meio das arcarias de verdura e dos capitéis formados pelos leques das palmeiras."³⁷

Continuing this rhythm, the writer then makes reference to Time and Place - he describes the house, and, only in the second Chapter, he introduces the characters, as it will be seen later on in the last part of this study.

Since O Guarany is Alencar's most important 'Show-place' novel, it will be, more, carefully analysed later on when it will be compared with Cooper's The Deerslayer .

2.6 AS MINAS DE PRATA

"Raiava o ano de 1609.
A primeira manhã de janeiro, esfolhando a luz serena pelos horizontes puros e diáfanos, dourava o cabeço dos montes que cingem a linda Bahia do Salvador... antiga capital do Brasil."³⁸

These are the opening lines of As Minas de Prata, chronologically classified as the first Brazilian romance of adventure ³⁹. It refers to an episode of Brazilian colonial history, when Salvador, the former capital of Brazil, was under Spanish dominion, in the seventeenth century.

The title of this work is based on the famous legend

of the silver mines discovered by Robério Dias, which is first mentioned in O Guarany, where the villain, an ex-priest, Loredano, steals the secret route or the directions to the coveted mines. However, the famous "silver mines" proved to be a kind of mirage, and this story comprises only five or six pages of an impressive total of a thousand pages, in three volumes.

It seems that Alencar made use of this legend as a pretext for a romantic story of love and adventure, involving a young and bold hero - Estácio Correia:

"O cetim negro das vestes dava muito realce à sua bela cabeça erguida com meneio altivo, e à alvura rosada de sua tez. Os grandes olhos pardos tinham os raios profundos e reflexivos que desfere a inteligência nos momentos de repouso;... era de alta estatura... contava dezenove anos."⁴⁰

The romantic hero falls in love with a beautiful girl of higher social status - Inez, whose love induces him to make eager efforts to recover the map of the silver mines. Estácio, the legitimate son of Robério Dias, who was still in his mother's womb when the disgraced father died, is the legal inheritor.

The plot develops around Estácio's adventures, helped by his faithful friends, particularly Cristóvão de Garcia de Ávila. The map of the silver mines, a kind of "El Dorado", is also coveted by nobles, adventurers and missionaries. The clerical power, one of the interesting elements included in the novel by Alencar is openly criticized:

"O confessorário foi, como o púlpito, outro grande pedestal da influência dos jesuítas; de um moviam eles as massas do povo sob a

invocação de Deus; do outro perscrutavam a consciência, o sacrário da família, e dirigiam as forças vivas da sociedade: o povo, a robustez física, o braço possante; a educação, o poder intelectual, cabeça diretora; que mais lhes faltava para a teocracia, senão a consagração do nome?..."⁴¹

Social prejudice, as well as the shortcomings of the current political institutions are also exposed in this 'Show-place' novel:

"Justamente nessa época os senhores de engenho, que formavam a classe nobre e rica da Bahia, sustentavam contra os jesuítas a grande questão da servidão dos índios, e compreendiam a vantagem de ter de seu lado um homem como D. Diogo de Menezes, cujo voto autorizado devia pesar nas decisões do Conselho da Índia e no ânimo de El-rei D. Felipe III."⁴²

The historical background is overshadowed by the dramatic plot and the dynamic action of the 'hero' who really deserves such a designation.

The main action occurs in the town involving a great number of characters in its various sub-plots, including a dishonest missionary - P. Gusmão de Molina, who is driven by a Machiavellian ambition, and a sagacious Jew, who nearly sells his only daughter. But when Alencar finally takes the reader far into the hinterland to look for the renowned silver mines, Nature is once more the determinant element:

"Majestoso assoma o astro rei.
O deserto enche-se de luz e vida.
Desdobram-se a perder da vista as vastas planícies que formam o dorso da gigantesca serrania, e a cobrem, como pêlos de hirsuta fera, as densas e sombrias florestas virgens."⁴³

The Sun is the king who dominates the immense wild forests,

generously offering light and life to the picturesque 'show-place', capable of moving any human spectator with its poetry.

2.7. O SERTANEJO

This is a typically regional novel, the story begins in 1764, as the wealthy landowner Captain Gonçale Pires Campelo, his wife D.Genoveva, his only daughter D.Flor and a retinue of servants, including a group of bodyguards,⁴⁴ are returning home:

"Uma longa fila de cargueiros tocados por peões despeja o caminho nessa marcha miúda e batida a que dão lá o nome de carrêgo baixo, o que tanto distingue os alegres camboios do norte das tropas do sul a passo tardo e monótono.

... estavam a chegar a sua fazenda da "Oiticica", ... com a solenidade, que ali era de costume, sempre que os donos voltavam depois de alguma ausência."⁴⁵

The plot develops in the North-east of Brazil, in Alencar's homeland, near the river Quixeramobim - Ceará:

"Além aparecia ao longo um mar doce. Era o Quixeramobim, que pejado com as chuvas do inverno, transbordara do leito submergindo toda a zona adjacente."⁴⁶

Like a good son, who is proud of his motherland, Alencar points out all the beauties and peculiarities of the hinterland:

"A primavera do Brasil, desconhecida na maior parte do seu território, cuja natureza nunca em estação alguma do ano despe a verda túnica, só existe nessas regiões, onde a vegetação dorme como nos climas da zona fria.

Lá a hibernação do gêlo; no sertão a estuação do sol.

... Que prodígios ostenta a força criadora desta terra depois de sua longa incubação".⁴⁷

The Brazilian springtime is described as the climax of Nature's beauty and creative power. Thus, O Sertanejo can be considered, according to M.Cavalcanti Proença, as an important fragment of the great wall-picture of nationality created by Alencar in his works.⁴⁸ The 'sertanejo' is the Northern hero whose character has been shaped by the strong contrasts of a hostile nature, which he has to tame or to be tamed. Thus, the North-eastern cowboys generally reveal an aggressive feeling of liberty and self-sufficiency.⁴⁹

Arnaldo is the heroic 'sertanejo', who reveals the highest qualities, he is brave, sincere, physically and morally strong, generous, and independent. He is able to carry on his life without submitting to the rich landowner's will:

"O sertanejo erguera a fronte com um assomo de indômita altivez: Nesse momento iluminava-lhe a nobre fisionomia um reflexo dessa majestade selvagem que avassala o deserto, e que fulgurava nos olhos do cavalheiro árabe e do guerreiro tupi."⁵⁰

As an individual, he is held in high esteem by his acquaintances. Because of his close contact with Nature, he has preserved his noble and brave feelings. But, in the social hierarchy, he is just a healthy, and sometimes stubborn, son of a devoted couple of servants.

He would not have worried about social status if he had not fallen in love with Captain Campelo's daughter, the charming D.Flor, whose natural beauty is emphasized by the rich European clothes she is wearing when Alencar

introduces her:

"Formosa e gentil, esbeltava-lhe o corpo airoso um roupão igual ao de sua mãe com a diferença de ser azul... Trazia um chapéu de feltro à escueira... Na moldura desse gracioso toucado, a beleza deslumbrante de seu rosto revestia-se de uma expressão cavalheira e senhoril..."⁵¹

The landowner's family represent "civilization", with European customs and concepts, while Arnaldo is the product of the New World. He has a natural tendency to live in peace, but is constantly compelled to fight for his right to maintain his individuality and outdo his competitors for D.Flor's love. He is conscious of his rights as a free man, when he says: "Já pedi permissão ao senhor capitão-mor para dizer-lhe que eu não pertença ao serviço da fazenda... cada um tem seu gênio: o meu é para viver no mato."⁵²

Like Pery, in O Guarany, Arnaldo is extremely devoted to the object of his love - D.Flor, but he is also aware of the social differences which make their love impossible.

This 'Show-place' novel also presents the contrast between two beautiful girls: D.Flor, the dark-haired heroine, and the blonde Alina, a poor orphaned relative living in the household of the Captain. According to Alencar, the blonde girl is the product of the 'anomalous climate' of Ceará evoking the strong influence of Nature on the human beings, and their mutualistic relationship:

"Era loura, de olhos azuis, e corada como uma filha das névoas boreais. Foi ela talvez um dos primeiros frutos dessa anomalia climatológica do sertão de Quixeramobim onde, sob as

mesmas condições atmosféricas, se observa... aquela notável aberração do tipo cearense, em tudo mais conforme a influência tropical."⁵³

Alencar seems to be completely at ease in describing this *Schauplatz* which is so familiar and so dear to his soul: "Majestosa serenidade do clima tropical, em que aliás se ostenta a pujança dessa natureza em repouso, e se presente a violência de suas comoções, quando percutida pela tempestade."⁵⁴

Spring time, as noted before, is really the awakening of Nature. It is the rainy season that comes like a blessing, after a dreary dry season: - "no tempo da sêca... o sertão parece a terra combusta do profeta; dir-se-ia que por aí passou o fogo e consumiu toda a verdura, que é o sorriso dos campos e a gala das árvores, ou o seu manto, como chamavam poeticamente os indígenas."⁵⁵

Then, winter comes, and the same region where hardly a drop of water can be seen, is suddenly soaked by impetuous rivers formed in a single night. The animals and vegetation are soathed by the very source of life: - "Não era somente na terra, mas também no espaço, que a vida sopitada durante a maior parte do ano, jorrava agora uma energia admirável"⁵⁶. The novelist is moved by the energy of Nature celebrating the advent of the rainy season, and compares it to a big feast where the components of the orchestra are peculiar tropical birds:

"Havia festa nos ares: a festa suntuosa da natureza. No meio da orquestra concertada pelos cantos dos sabiás, das graúnas e das patativas, retiniam os clamores das mara-canás, os estrídulos das arapongas e os gritos dos tiês e das araras."⁵⁷

Nature is joyful and such a mood is transmitted to everyone who, like the 'sertanejo', is the product of this contrasting region, and lives in intimate contact with it:

O homem da cidade não compreende êsse hábito silvestre. Para ele a mata é uma continuação de árvores...
 Para o sertanejo a floresta é um mundo, e cada árvore um amigo ou um conhecido a quem saúda, passando... (o sertanejo) lia nesse diário aberto da natureza a crônica da floresta. Uma folha, um rastro, um galho partido... eram a seus olhos vaqueanos os capítulos de uma história ou as efemérides do deserto."⁵⁸

Arnaldo represents that 'new category of men' deeply influenced by the primitive atmosphere of the wild forests. He loves and preserves Nature since he knows all the trees, bushes and animals. Therefore, he integrates all the characteristics of the 'New Man of the New World'.

2.8 O GAÚCHO

Manuel Canho, the 'gaucho', can be seen as the Southern cousin of Arnaldo, the 'sertanejo', and both are representatives of the same Brazilian nation. However, they each reveal distinctive features and customs. They are products of two distant regions, which suffered different influences from their first colonizers - while the North shows a Portuguese heritage, the South was predominantly under Spanish influence. The historical

background of O Gaucho is provided by the war fought at the Southern frontiers. The central character of this novel, Manuel Canho, is the godson of the regional hero Colonel Bento Gonçalves, who had been induced to proclaim the independence of the State of Rio Grande and to make himself President, or dictator, of the new country:

"Naturalmente assistiu êle às conferências onde se planejou a grande confederação do Prata, formada dos três estados independentes: de Buenos Aires (Argentina sob a ditadura de Rosas, de Montevideu (Uruguay) sob a ditadura de Lavalleja, e Rio Grande (Brazil) sob a ditadura de Bento Gonçalves."⁵⁹

The idea of separating Rio Grande from the Brazilian confederation developed in the South from 1832 to about 1837. The State of Rio Grande had been provided with a strong army corps in order to protect the frontiers, in the extreme South of the American Continent. This fact induced some ambitious politicians and army officers to plot the independence of Rio Grande. The new country would be part of a friendly association with Argentina and Uruguay; their existence would depend on mutual protection.

As a brave and faithful son of Rio Grande, the 'gaucho', Manuel Canho fights not only in the skirmishes of his native state, trying to prevent its separation from Brazil, but simultaneously he struggles for his own ideals:

"Era o cavaleiro moço de 22 anos quando muito, alto, de talhe delgado, mas robusto. Tinha a face tostada pelo sol e sombreada por um buço negro e já espesso... O rosto comprido; o nariz adunco, os olhos vivos e cintilantes davam a sua fisionomia a expressão brusca e alerta das aves de altaneria. Essa alma devia ter o arrôjo e a velocidade do vôo do gavião."⁶⁰

Manuel demonstrates his instinctive understanding of animals when he tames the beautiful mare "Morena" without violence.

"Que palavras misteriosas balbuciavam os lábios do gaúcho ao ouvido do indômito animal...! O bruto entendia o homem...

Essa luta da razão com a força é sempre eloquente e admirável; aí patenteia-se o homem, rei da criação; o triunfo não pertence unicamente ao indivíduo, mas à espécie."⁶¹

He is capable of loving and hating with similar intensity. He is also capable of killing a man without hesitation, as he did with Romero, who had dishonoured his beloved Catita:

"Romero não teve tempo de ver o efeito dos tiros;... Canho se precipitara sobre ele como um tigre, o arremessara ao chão, e lhe calcara o pé sobre o pescoço. A estrangulação foi rápida. Uma cristação violenta percorreu o corpo do chileno, e deixou-o já cadáver."⁶²

It seems that the frequent contact with Nature had preserved his pure and primitive feelings. It is the *Schauplatz* shaping his contrasting attitudes: "Quantos seres habitam as estepes americanas, sejam homem, animal ou planta, inspiram nelas uma alma pampa... A coragem, a sobriedade, a rapidez são indígenas da savana."⁶³ Alencar's language is impressive when he describes the Southern 'show-place': - O Pampa⁶⁴ - a languid nature whose silence and immutability usually announce a hurricane:

"Pasmosa inanição da vida no seio de um alúvio de luz! O pampa é a pátria do tufão. Aí, nas estepes nuas, impera o rei dos ventos. Para a fúria dos elementos inventou o Criador as rijezas cadavéricas da natureza. Diante da vaga impetuosa colocou o rochedo; como leito de furacão estendeu pela terra as infindas savanas da América e os ardentes areais da África."⁶⁵

Like the place "o pampa", the man "o gaúcho" has Indian roots too. The Indian origin is not only in the name, but it is also present in the feelings, the customs, and the clothes:

"Pelo traje se reconhecia o gaúcho. O ponche de pano azul forrado de pelúcia escarlata caía-lhe dos ombros. A aba revirada... mostrava a cinta onde se cruzavam a longa faca de ponta e o amolador em forma de lima. Era cor de laranja o chiripã de lã enrolado nos quadris... Trazia botas inteiriças de potrilho..."⁶⁶

The 'gaucho' has a plain and sincere heart, which is capable of violent passions. His horse is his best friend, a fact which Alencar illustrated with a mythological comparison: "Nêle se realiza o mito da antiguidade: o homem não passa de um busto apenas; seu corpo consiste no bruto. Une as duas naturezas incompletas: êste ser híbrido é o gaucho, o centauro da América."⁶⁷ The second chapter of Book III is devoted to the horse and the keen friendship that unites the 'gaucho' and his horse.

Alencar's *Weltanschauung*, which seemed to be based on the "theory of the 4 elements" - Empedocle's philosophy, is clearly exemplified here:

"Outrora os mestres da nobre arte da gineta acreditavam que dos quatro elementos da natureza derivavam as côres predominantes na raça hípica, e daí tiravam indícios a respeito das qualidades e defeitos do animal. Assim o preto indicava a terra, o branco a água, o castanho o ar, e o alazão o fogo."⁶⁸

The animal race provided Alencar with raw material to express his Edenic ideal:

"Não recebeu a América, do Criador, as três raças de animais, amigos e companheiros do homem, o cavalo, o boi e o carneiro. Êste fa-

to, que a primeira vista parece uma anomalia da natureza, revela ao contrário um desígnio providencial. Regenerar é a missão da América nos destinos da humanidade. Foi para esse fim, que Deus estendeu de pólo a outro este vasto continente, rico de todos os climas, fértil em todos os produtos..."⁶⁹

As was mentioned in the Introduction, America is once more associated with the myth of "El Dorado", but Providence has not specially endowed the New Continent in vain, it has a mission to carry out, which is to re-establish the vital rapport between Man and Nature.

NOTES

¹ ORICO, Oswaldo. Os Mythos Ameríndios. Rio de Janeiro, São Paulo Ed., 1929. p.17-18

² Other interesting elements of Alencar's historical background can be found in MENDES, Oscar. José de Alencar: romances indianistas, apresentação, Rio de Janeiro, Agir, 1968, p.6-8.

³ ALENCAR, José de. Prólogo à 1.ed. In: _____. Iracema. 7.ed. Ática, 1977. p.9. Alencar's poetical introduction to this novelette explain the aim of his 'booklet': it is a homage to his homeland, Ceará, which inspired his work.

⁴ The famous novelist Machado de Assis, who always praised Alencar's gifts as the poet of the Brazilian soul, confessed the influence of Alencar in his early writings, as Salvatore RUBERTI mentioned in: O Guarani e Colombo de Carlos Gomes. Rio de Janeiro, Laudes, 1972. p.47.

⁵ Hereafter all the underlinings within the quotations are my own, emphasizing special names or picturesque expressions.

⁶ ALENCAR, Iracema, p.11. These are the opening lines of this short, but intensely poetical novel, in which the author cherishes his birthplace and explains the meaning of its name - Ceará, in the Indian language means "onde canta a jandaia" - the place where a typical Brazilian bird sings.

⁷ Ibid., p.88-91. At the end of this 7th edition there is Alencar's letter to Dr. Jaguaribe where he explains when and why he decided to write the novel. He tells that in his letters about the "Confederação dos Tamoios (by Gonçalves de Magalhães) he had said: "as tradições dos indígenas dão matéria para um grande poema que talvez um dia apresente sem ruído nem aparato, como modesto fruto de suas vigílias." But he did not refer to himself because he had no literary ambitions at that time.

⁸ Ibid., p.89-90. Alencar also makes reference to Gonçalves Dias' Timbiras, the unfinished poem which intended to be a Brazilian epic, where the native people used a classical language to express their primitive concepts, a fact criticized by another poet, Bernardo Guimarães. The first parts of Iracema had been written in verse form, but it was incoherent with the primitiveness of the theme, then he decided to experiment with prose because "o verso pela sua dignidade e nobreza não comporta certa flexibilidade de expressão que entretanto não vai mal à prosa mais elevada."

⁹ALENCAR, José de. Ubirajara. 5.ed., São Paulo, Ática, 1977, p.17. The hero Jaguarê praises the beautiful virgin Araci, who had run away when they first met and he declared she was his prisoner.

¹⁰

Ibid, p.17. The Indian Araci introduces herself and explains the meaning of her name, in the Indian language: the day-star. Then she addresses Jaguarê as "araguaia" warrior because he is adorned with red feathers - the symbol of his nation, which is natural enemy of her own tribe, the "tocantim". Alencar's footnotes explain the meaning of the name "araguaia" (ara+guara) ="os guerreiros das araras", the araras' warriors (araras, colorful Brazilian bird, psitaciform, genre Anodorhynchus Spix), as well as the name "tocantim", which derives from tocano or "tucano", a Brazilian bird with a peculiar beak, piciform, genre Ramphastos L., according to Novo Dicionário da Língua Portuguesa, by Aurélio Buarque de Holanda Ferreira, Rio de Janeiro, pp125. 1417. Araci also makes reference to a curious custom among the Indians, the red ribbon attached to the virgin's leg could only be cut by the bravest warrior, who would marry her. It was a symbol of chastity (virginity)

¹¹ALENCAR, José de. As Minas de Prata, 5.ed., São Paulo, Melhoramentos, s.d., v.3, p.270-1. Alencar describes the impact produced on the spectator by the sight of the 'silver mines', revealing the Romantic admiration for the classical past when he mentions 'gothic, oriental or greek architectures'.., but Nature excelled them.

¹²ALENCAR, José de. O Sertanejo. São Paulo, Tecnoprint, p.276. The author explains that this brave nation Jucã, had been feared from the Crátius to the Jaguaribe, but it was driven to the hinterland, and they used to come back unexpectedly to assault the farms and villages (a kind of revenge).

¹³ALENCAR, José de. O Gaucho. Rio de Janeiro, Letras e Artes, 1964, p.69. This quotation reveals Alencar's fascination for 'names'. He believes that the topographical etymology is like a file where the customs and traditions of a nation are kept. Names of places are like chronicles telling from generation to generation the legends and myths.

¹⁴Ibid., p.69.

¹⁵Ibid., p.14

¹⁶ALENCAR, Ubirajara..., p.11,12. In the introduction, which he named "Advertência", Alencar says that this book is brother of Iracema and explains why he called it "a legend" like the other novellete.

¹⁷Ibid., p.53

¹⁸Ibid., p.50.

¹⁹Ibid., p.52

²⁰Ibid., p.52.

²¹Ibid., p.52

²²ALENCAR, Ubirajara, p.13.

²³Ibid., p.12

²⁴Ibid., p.21 (footnote)

²⁵Ibid., p.94

²⁶Ibid., p.67

²⁷Ibid., p.19. The author mentions Alfred Maury's "La terre et L'Homme" where the American primitive languages are analysed, quoting a kind of "coupling" called "enchevêtrement" or incapsulation, and exemplifies: "A-por-u = como gente, A-poro-tim = enterro gente, A-po-çub = visito a gente".

²⁸MENDES; p.12. Iracema was called a "romance-poem" by Machado de Assis, while Augusto Meyer says: "bastaria Iracema para consagrã-lo o maior criador de prosa romantica na língua portuguesa, e o maior poeta indianista".

²⁹ALENCAR, Iracema. p.14. The author's footnotes explain the etymology of some Tupi words used in "similes" because of their characteristics: "graúna" = a Brazilian bird well-known for its bright black color;
"jati" = a small bee that produces delicious honey;
"tabajara" (the name of her tribe) from Taba = village + jara = master, chief - the chief village.

³⁰Ibid., p.18. The name Martim means "the warrior's son".

³¹REIS, Zenir Campos. Um Novo Mundo In: ALENCAR, Iracema, p.5-6.

³²Ibid., p.5

³³ALENCAR, Iracema, p.86.

³⁴ALENCAR, José de. O Guarany. Rio de Janeiro, Civilização Brasileira, 1931, p.6. This ancient edition still presents the old ortography, which is preserved in the present study.

³⁵Ibid., p.5.

³⁶Ibid., p.6. "Tapyr" - a Brazilian animal, "Tapirus terrestris", from 'tapyrs' in the Tupi language. According to WEBSTER'S New World Dictionary of the American Language, v.2, p.1484.

³⁷Ibid., p.6

³⁸ALENCAR, As Minas de Prata. p.7. These are the opening lines of this novel, which set Time and Place, of the historical background.

³⁹LOUSADA, Wilson. Alencar e as Minas de Prata In: ALENCAR, As Minas de Prata, p.15. An introduction to the edition of 1951.

⁴⁰Ibid., p.13.

⁴¹Ibid., p.153 (vol.3)

⁴²Ibid., p.9. (vol.1)

⁴³LOUSADA, p.16.

⁴⁴ALENCAR, O Sertanejo. p.12. The writer explains the function of the Captain's bodyguard: "... vinte pertenciam à classe ainda não extinta de valentões que os fazendeiros costumavam angariar para lhes formarem o séquito e guardarem sua pessoa; quando não serviam de cegos instrumentos de vinganças e ódios sanguinários."

⁴⁵Ibid., p.12(14)

⁴⁶Ibid., p.187

⁴⁷Ibid., p.80-1

⁴⁸PROENÇA, M. Cavalcanti. Introdução. In: ALENCAR, O Sertanejo, p.1.

⁴⁹Ibid., Proença, the famous critic says: "Daí o quase agressivo sentimento de liberdade, que é, também o de auto-suficiência dos vaqueiros nordestinos".

⁵⁰ALENCAR, O Sertanejo, p.69

⁵¹Ibid., p.14

⁵²Ibid., p.107

⁵³Ibid., p.117

⁵⁴Ibid., p.116

⁵⁵Ibid., p.15

⁵⁶Ibid., p.178

⁵⁷Ibid., p.179

⁵⁸Ibid., p.76

⁵⁹ALENCAR, O Gaucho, p.107

⁶⁰Ibid., p.16

⁶¹Ibid., p.37

⁶²Ibid., p.224

⁶³Ibid., p.14

⁶⁴Ibid., p.15. Alencar explains the origin and meaning of the word "pampa" (a kind of prairie): "Esta palavra originária da língua quichua significa simplesmente o plaino; mas sob a fria expressão do vocabulário está viva e palpitante a idéia. Pronuncie o nome, como o povo que o inventou. Não vedes no som cheio da voz... majestosa onomatopéia repercutir a surdina profunda e merencória da vasta solidão?"

⁶⁵Ibid., p.14

⁶⁶Ibid., p.16

⁶⁷Ibid., p.42

⁶⁸Ibid., p.120

⁶⁹Ibid., p.121. Reference is made in the Introduction of the present study to the mission of America, as a gifted Continent created by God to regenerate the human beings.

3. COOPER'S *WELTANSCHAUUNG*

NORTH-AMERICAN "SHOW-PLACE"

"They may be surprised to hear words of gentle reasonableness coming from the mouths of Indians stereotyped in the American myth as ruthless savages. They may learn something about their own relationship to the earth from a people who were true conservationists. The Indians knew that life was equated with the earth and its resources, that America was a paradise..."¹

- Dee Brown -

3.1 HISTORICAL BACKGROUND

JAMES FENIMORE COOPER was born in Burlington, New Jersey, on September, 15, 1789, and spent most of his life in Cooperstown, New York². While JOSÉ DE ALENCAR was born "no sertão de Quixeramobim"³ in Macejema - Ceará, on May 1st., 1829, and most of his life was spent in Rio de Janeiro. Both beautiful and fertile sceneries of their homelands provided all the vivid images faithfully portrayed in their 'Show-place' novels, each one revealing an authentic *Schauplatz*.

In the writings of Alencar and Cooper we may see the New World "in the early stages of introspection and self-evaluation. America trying to explain its origins and growth and to prefigure its far-off future, and America struggling for a comensurate cultural independence"⁴. For James F. Cooper "writing was primarily an implement for his convictions about America"⁵. In the great themes of his novels he seemed to anticipate the problems of democracy: and this concern reappears in almost all of his books, as: "... his belief in the moral quality of liberty: his nationalism...his notion that native human character received its most valid self-expression in America; and ...the relation of all these ideas to the natural world of forest and sea."⁶

If his early experiments in verse form had not shown "his incapacity for rhyme, he might well have attempted narratives like Byron's, for poetic feeling, as Balzac pointed out, was a strong element in his mental constitution"⁷. This 'poetic feeling' is another trait common to Alencar and

Cooper, as will be seen in the section 'The Language of the New World'. There is poetry in their instinctive ecological sense when they describe the epic adventures of the native people, and also in their edenic sense, which includes good and evil, or love and violence, as will be seen in the condensed outline of Cooper's novels, in the following section.

It is said that when Columbus first saw the New World, in San Salvador, he was deeply impressed by the luxuriant primitive scenery, which he described as "very big and very level and the trees very green... the whole of it so green that it is a pleasure to gaze upon"⁸. There is an interesting correspondence between these words and the meaning of the *Schauplatz*, revealing the psychological impact caused on this pioneer spectator at the sight of this imposing natural setting. However, the Europeans who followed him to America "destroyed its vegetation and its inhabitants - human, animal, bird and fish..."⁹ The native inhabitants were driven to the interior, "the Five Nations of the Iroquois, mightiest and most advanced of all the eastern tribes, strove in vain for peace..."¹⁰ but were scattered or reduced to remnants:

"Their musical names remained forever fixed on the American land, but their bones were forgotten in a thousand burned villages or lost in forests fast disappearing before the axes of twenty million invaders... To the Indians it seemed that these Europeans hated everything in Nature - the living forests and their birds and beasts, the grassy glades, the water, the soil, and the air itself."¹¹

All these circumstances provided Cooper with the "raw material" to create the atmosphere of his novels. His fertile mind added a great amount of national pride, certain romantic concepts and a lot of peculiarities of the New

World, giving birth to The Leatherstocking Tales.

But the authenticity of Cooper's works, as well as Alencar's works, can not be simply analysed through historical criteria, because they are above all 'works of art'. Therefore the historical background of their novels reveal some small discrepancies, mainly concerning dates, which have already been pointed out by the critics. However, this is the privilege of all writers of fiction according to R.H. Pearce's concept that "the problem was to get at poetic truth and yet to be correct enough, to get a truth yet not to violate fact."¹²

In a continental sense, the two novelists succeeded in recreating artistically some facts narrated by the chronicles, in authentically American 'show-places'.

3.2 COOPER'S "SHOW-PLACE" NOVELS

A point of agreement among the critics of Cooper's Leatherstocking Tales seems to be that "Cooper's prose betrays how much greater value he gives to Nature than to people, and therefore to action rather than passion":¹³

Nature, which Natty Bumpoo considers "a place for every man and every man in his place" provides not only the plot, but also the action, since "all the major characters defy nature and get their comeuppance".¹⁴ Cooper's characters are usually deeply influenced by their natural surroundings - the '*Schauplatz*' as it is in each of the novels, for example in The Pathfinder:

"The sports of the morning had left a quiet in the garrison that was in harmony with the whole of the beautiful scene, and Mabel felt its influence on her feelings... Everything near appeared lovely and soothing, while the solemn grandeur of the silent forest and placid expanse of the lake sent a sublimity that other scenes might have wanted."¹⁵

The Edenic sense is always present, as well as the healing power of Nature: "...Mabel felt the hold that the towns and civilization had gained on her habits sensibly weakened, and... began to think that a life passed amid objects such as these around her might be happy"¹⁶.

The descriptions of Nature are carefully elaborated, turning the 'show-places' into vibrant action. An example is the description of the Falls, in The Last of the Mohicans, where Hawkeye's words betray Cooper's own fascination with the falls "not merely as scenery, but as a metaphysical image of the human condition"¹⁷.

"Aye! there are the falls on two sides of us, and the river above and below. If you had daylight it would be worth the trouble to ... look at the perversity of the water. It falls by no rule at all; sometimes it leaps, sometimes it tumbles; there, it skips; here, it shoots; in one place 'tis white as snow, and in another 'tis green as grass; hereabouts it pitches into deep hollows that rumble and quake the earth; and thereaway it ripples and sings like a brook, fashioning whirlpools and gulleys in the old stone..."¹⁸

Hawkeye's eloquent speech about the impressive falls, which dominates the epic *Schauplatz* is long and enthusiastic, to which, the author added footnotes saying that the poetical description given by Natty is "sufficiently correct, though the application of the water to the uses of civilized life has materially injured its beauty"¹⁹. In Alencar's works important

footnotes are included too, explaining the Indians' customs and rituals which, sometimes, are more interesting than the plot itself. They also point out ecological aspects, comparing the healthy primitive life with the polluted civilized life.

Cooper portrays some interesting aspects of the native American people, to whom he attributes an Asiatic origin, "... the color of the Indian is peculiar to himself: and while his cheekbones have a very striking indication of a Tartar origin, his eyes have not"²⁰. However, the most interesting is the central character, who represents that 'new category of men', as Cooper explains in the Preface to the *Collected Tales*, in 1850:

"The idea of delineating a character that possessed little of civilization but its highest principles as they are exhibited in the uneducated, and all the savage life that is not incompatible with these great rules of conduct, is perhaps natural to the situation in which Natty was placed... in a moral point of view it was the intention to illustrate the effect of seed scattered by the way side."²¹

Cooper created then the mythic American - the New Man of the New World, half redskin, half paleface "but of course only the better halves and always one up on everybody"²²

Leatherstocking is able to identify, but never judges the variations among cultural values of different races. For example, when he refers to 'scalping', he condemns it in a paleface, but justifies in a redskin. He accepts that it is the nature of the redman to do certain things that a white man would never do.²³

He seems to be always ready to praise redskin qualities, especially with reference to his friend Chingachgook:

"I'm an admirator of names, though the Christian fashions fall far bellow savage customs in this particular. The biggest coward I ever know was called Lyon, and his wife Patience, would scold you out of hearing in less time than a hunted deer would run a rod. With an Indian 'tis a matter of conscience; what he calls himself, he generally is - not that Chingachgook, which signifies big serpent, is really a snake, big or little; but that he understands the windings and turnings of human natur', and is silent, and strikes his enemies when they least expect him."²⁴

Even the 'names' mirrors the *Schauplatz* revealing its magic fascination deeply stamped on the two writers' impressive descriptions of the natural sceneries of their homelands. While Alencar's favorite 'show-place' is near the Quixeramobim river, in the present State of Ceará; Cooper's *Schauplatz* is in the present State of New York, near Susquehanna river (Hudson) and Otsego Lake. These are beautifully described in their "Show-place" novels with realistic grandeur. The two writers' proximity in Time and Place with the events that once took place in the New Continent enabled them to portray the most fascinating and realistic 'show-places' of their homelands. This is a remarkable aspect because it enabled them to succeed in achieving the real significance of the German word *Schauplatz*. They were able to re-create all the primitiveness of natural sceneries, without artificial theatrical decorations, as mentioned in the Introduction.

These novels describe how the virgin forests and beautiful lakes of upper New York State, which resembled a natural paradise, according to Cooper's description, had been turned into "a dark and bloody ground - an arena" for the cruelty and caprice of the British and French conquerors.

All the five novels of this series raise the question of "the efficacy of human efforts to control irrational forces at work in individual men, races and nations."²⁵ The spatial-temporal immensities of forests, mountains and lakes provide the ideal 'show-place', where man's most impressive potentialities for good and evil are displayed.

Analysing the significance of Cooper's description, we perceive how the "Show-place" novel becomes "an intense contemplative study of the 'windings and turnings of human nature' in a context so grand that man's rebellions against Reason or Nature are constantly exposed to the reader and perpetually reabsorbed into the cosmic process."²⁶ The image of cosmic harmony disturbed and distorted by the incorrigible perversity of man is an important theme that reappears throughout the Leatherstocking Tales.

3.2.1 THE LEATHERSTOCKING TALES

"So tractable, so peaceable, are these people, that I swear to your Majesties there is not in the world a better nation. They love their neighbours as themselves, and their discourse is ever sweet and gentle, and accompanied with a smile..."²⁷

These words addressed by Christopher Columbus when he first wrote to the King and Queen of Spain, provide an accurate picture of the native inhabitants of the New World. Their 'sweet and gentle discourse' mirrors all the beauty and greatness of the *Schauplatz* that shaped their characters.

All this, it seems, was taken as a sign of weakness. During the next four centuries, millions of Europeans and their descendants undertook to enforce 'their ways' upon the Indians. As a consequence an eschatologic philosophy came forward as the antithesis of their primitive cosmogony. Therefore, one of the major themes of The Leatherstocking Tales, developed in parallel with the vital influence of the edenic *Schauplatz* upon Man, "...constitute an examination of the heroic, adventurous progress of America civilization and of the very process of civilizing the savage frontier."²⁸

The publishing dates of Cooper's 'Show-place' novels, which make up the series of The Leatherstocking Tales, are as follows:

1823 - The Pioneers

1826 - The Last of the Mohicans

1827 - The Prairie

1840 - The Pathfinder

1841 - The Deerslayer

But according to the order of events and the author's suggestion for reading, The Deerslayer is properly the first because "the hero is represented as just arriving at manhood".²⁹ The sequence then follows Natty Bumppo's chronology, which is approximately:

| Novel | Hero's age | Historical Event |
|---------------------------------|------------|--|
| <u>The Deerslayer</u> | 22-24 | King George's War (1744) |
| <u>The Last of the Mohicans</u> | 35-37 | Seven Years War (1757) |
| <u>The Pathfinder</u> | 37-39 | Seven Years War (1759) |
| <u>The Pioneers</u> | 71-72 | Coopers town (1793) |
| <u>The Prairie</u> | 80-83 | Kansas Frontier (1804) Great Plains |

Throughout The Leatherstocking Tales we find evidences that much of Cooper's work was "in the nature of America's - answer-to-Europe"³⁰. At the very beginning of The Deerslayer, Cooper seems to be compelled to justify America's age, as if mentally comparing it to centuries of European cultural tradition:

"On the human imagination events produce the effects of time... and the history that most abounds in important incidents soonest assumes the aspect of antiquity. In no other way can we account for the venerable air that is already gathering around American annals."³¹

In The Deerslayer the white hero is shown on his first war-path with his Indian friend Chingachgook: -
"The brotherhood between him and the Delaware brave is symbolic of this adoption into Nature. He live in it, like his Indian friend, not on it, like his white companions."³²

In the introduction to The Last of the Mohicans, Cooper delineates the character of the native American people:

"Few men exhibit greater diversity or...greater antithesis of character, than the native warrior of North America. In war, he is daring, boastful, cunning, ruthless, self-denying, and self-devoted; in peace, just, generous, hospitable, revengeful, superstitious, modest and commonly chaste."³³

In this novel Cooper reveals all his skill "in showing the civilization of the white man through the eyes of the Indian and through the mind of the partly Indianized Leatherstocking".³⁴

The next novel, The Pathfinder, shows a more human hero: Natty falls in love, and also suffers his first deception.

As in Nature, water is the dominating element. Cooper points out the contrast between salt water and fresh water, reflected in the dialogues of Captain Charles "Cap" and Jasper "Eau-douce". However the green forests are also present, as 'the principle of grandeur':

"It was the vastness of the view, the nearly unbroken surface of verdure, that contained the principle of grandeur. The beauty was to be traced in the delicate tints, relieved by gradations of light and shadow; while the solemn repose induced the feeling allied to awe."³⁵

In The Pioneers, Cooper displays the familiar 'show place' of his boyhood at Cooperstown. The vivid scenes of a frontier village provide the background of a love story, and also reflects the seasonal round of life, where the old Leatherstocking and the decaying Chingachgook, or Old John, represent 'the fall'.

Leatherstocking says: "No, no, I never expected to live forever, but I see, times be altering in these mountains from what they was thirty years ago, or... ten years. But might makes right, and the law is stronger than an old man,..."³⁶

Then, the old bold hunter quits his beloved forests, which have been polluted by 'civilization' and goes to 'the prairies' - the Great Plains; where he is just a simple trapper. This is the sad perspective of the last novel, The Prairie.

The Prairie concerns "the passing of an ideal natural order before the inevitable advance of society"³⁷... "as all the novels of the Leatherstocking series, is about the inevitable conflict between two species of good": -

"Cooper is committed to two conflicting systems of values, one that affirm the untutored wisdom and natural virtue of Natty and the other manly refinement and civilized code of Middleton. But the two cannot coexist."³⁸

As in Alencar's novels, Europe stands for "the corruption of advanced civilization" while America stands for "the beneficence of nature".³⁹

3.3 - THE DEERSLAYER

The Deerslayer, in spite of being the last novel published, is the first book of this series, according to the hero's age and the author's suggestion for reading. At first, Cooper's position is rather philosophical as he explains that American tradition can be measured by its luxuriant Nature and by "...the thousand changes that thicken along the links of recollection".⁴⁰ Then, his attitude seems to change from philosopher to 'painter': "This glance into

the perspective of the past will prepare the reader to look at the pictures we are about to sketch..."⁴¹

It is only after localizing 'time' and 'place', that he introduces the characters. Nature seems to be the determinant element, as it will be seen later on in a close comparison of The Deerslayer and O Guarany. Then, the show begins! Harry Hurry is the first to appear on scene, followed by Deerslayer:-

"Here is room to breathe in!, exclaimed the liberated forester, as soon as he found himself under a clear sky, shaking his huge frame like a mastiff that has just escaped from a snowbank. Hurrah! Deerslayer; here is daylight at last, and yonder is the lake."⁴²

The lake he refers to is the Glimmerglass (apparently Otsego) in the forested hills of New York State, before white civilization was planted there. The small text quoted above enables us a first parallel with Alencar's O Guarany. As quoted before in the present study, in chapter 1 of that novel, Alencar compares the river Paquequer with an animal "tapir - a mammal of tropical America whose name has its origin in a native language Tupi-Guarany"³. Simile is the linking element here; as it is when Cooper compares Harry with another animal - a "mastiff: a large, powerful, smoothcoated dog, formerly used for hunting"⁴, which lives in cold regions such as the northern United States.

The young Deerslayer and his Indian friend Chingachgook are in their 'first war-path', and the rescue of the Delaware's promised bride Wah-ta-Wah (or Hist), who had been captured by the wicked Iroquois (Mingoes), provides the principal action.

Deerslayer is also captured by the Mingoes, who

offer to spare his life if he will marry the widow of the warrior he has slain, who called him "Hawkeye", before dying. But he does not accept, because he believes that 'kind must cling to kind'.

There are not only wicked Indians, but also wicked white men, like Harry and Tom Hutter, who chase Indians as they would do with wild animals - because there is a bounty on their 'scalps'. No such custom exist among the Brazilian Indians. Alencar's novels do not mention 'scalping', but on the other hand, there is 'anthropophagy'⁴⁵.

Finally, the whites and the good Indians are rescued by a British party. Hutter meets his appropriate fate, he is scalped alive by a Mingo, and before dying he reveals to the girls that he is not their real father. Meanwhile the Deerslayer, who has been initiated into manhood, is now ready for his 'epic' adventures.

3.4 THE LAST OF THE MOHICANS

This is not only Cooper's most famous novel, but "probably the most famous American book: It is Cooper's most exciting story of action, and it is the first and best treatment of the great theme of the 'vanishing American' - the threatened extinction of the American Indian and his way of life."⁴⁶ The massacre at Fort William Henry provides the historical background and the bloody arena, the 'show-place' where terrifying scenes take place, in 1757.

In this 'Show-place' novel, the Indian seems to be the central character: Chingachgook - The Great Serpent of the Delawares speaks of the origin and the glorious past of his people, and introduces Uncas, his son, who is "the last of the Mohicans": "a stripling warrior who reincarnates all the legendary excellences of his race and tribe."⁴⁷

Leatherstocking, who is also named Hawkeye and La Longue Carabine, to stress that he is in the prime of manhood, in the fullness of his physical and mental powers, has again to rescue two beautiful sisters: Cora and Alice, daughters of the commander of William Henry - Colonel Munro.

Nature also provides contrasting images: when they leave the place of confinement and go into the caverns of Glens Falls, the 'show-place' is magnificent; they have just exchanged 'the pent air of the hiding place for the cool and invigorating atmosphere':

"The moon had risen, and its light was already glancing here and there on the waters above them; but the extremity of the rock where they stood still lay in shadow. With the exception of the sounds produced by the rushing waters,... the scene was as still as night and solitude could make it."⁴⁸

Cooper reveals all his craftsmanship when he ironically juxtaposes violence to the majestic calm and mysterious harmony⁴⁹ pervading the natural 'show-place' which is prepared to receive the most striking contrast - 'full of Divine purity and Divine wrath'. Cooper juxtaposes there the demoniac figure of Magua: "This dusky savage... the Prince of Darkness, brooding on his own fancied wrongs and plotting evils"⁵⁰, with the noble figures of Hawkeye, Chingachgook and Uncas.

Uncas or 'Le Cerf Agile', and Magua or 'Le Renard Subtil' "epitomize fairly the virtue and vices which Cooper thought worthy of portrayal in human nature" - in Uncas, loyalty, unselfish love, and kindness; in Magua, treachery, hatred, and cruelty; "in both, bravery, endurance, and intelligence".⁵¹

Dramatic realism is revealed through dynamic action, another important device used by the author, as in the struggle between Le Renard Subtil and Le Gros Serpent - "well did these barbarous warriors prove that they deserved those significant names which had been bestowed for deeds in former wars":

"Covered, as they were, with dust and blood, the swift evolutions of the combatants seemed to incorporate their bodies into one. The deathlike looking figure of the Mohican, and the dark form of the Huron, gleamed before their eyes in such quick and confused succession that the friends of the former knew not where nor when to plant the succoring blow."⁵²

The epic narrative reaches its climax when Uncas is being led forth to the torture post by another Delaware tribesman, who knows him only as 'a redskin in the pay of the Yengeese'. When his body is stripped, the Delawares are 'thunderstruck' to see the sacred 'blue tortoise' of the Mohican Sagamores tattooed on his breast.⁵³ The eloquence of the venerable Tamenund matches the solemn occasion: - "I thank to Manitto that one is here to fill my place at the council fire. Uncas, the child of Uncas, is found! Let the eyes of the dying eagle gaze on the rising sun!"⁵⁴ However, the Delawares' happiness does not last for long.

There is war again, Uncas is now the leader of his newly found tribesmen. But the noble line of the Mohicans seemed to be condemned to extinction: - Uncas is killed by Magua, a Mingo kills Cora, and Hawkeye's "Kill-deer" (La Longue Carabine) shoots Magua. A moving scene of wild realism and devilish violence, is presented when the 'mixed blood' girl and 'the last of the Mohicans' meet their tragic fate: -

"Magua recoiled a step, and one of his assistants profiting by the chance, sheathed his own knife in the bosom of Cora. The Huron sprang like a tiger on his offending ... countryman, but the falling form of Uncas separated the unnatural combatants... (but) Magua buried his weapon in the back of the prostrated Delaware... (then) seized the nerveless arm of the unresisting Delaware, and passed his knife into his bosom three several times, before his victim, still keeping his gaze riveted on his enemy with a look of inextinguishable scorn, fell dead at his feet."⁵⁵

From this moment onwards Chingachgook's life loses its meaning and he gradually turns a shadow, a sad faded copy of the brave honorable warrior he had once been.

3.5 THE PATHFINDER

In this novel Cooper combines an interest in the sea and sailors (water) with that of the forest and Indians (earth). Thus, the plot develops in the region of Lake Ontario, about 1760, where

"Nature had appeared to delight in producing grand effects by setting two of her principal agents in bold relief to each other, neglecting details, the eye turning

from the broad carpet of leaves to the still broader field of fluid, from the endless but gentle heavings of the lake to the holy calm and poetical solitude of the forest with wonder and delight."⁵⁶

This is the contrasting 'show-place' of The Pathfinder, a novel of 'lake and forest' that presents long debates about the 'gifts' of the two types of water: fresh and salt (lake and sea). Here the hero, Natty Bumppo "who was in the flower of his strength and activity"⁵⁷ is supposed to be 37 years old, and according to the heroine - Mable, when she first saw him: "... his dress was so strange a mixture of the habits of the two races that it required a near look to be certain of the fact"⁵⁸, that he was really of her own color. The strange dressing seems to be a reflex of Leatherstocking's insight - a mixture of the two races: "His feelings appeared to possess the freshness and nature of the forest in which he passed so much of his time."⁵⁹ Then this 'extraordinary inhabitant of the frontier' introduces himself to Mabel and explains why he is also called 'La Longe Carabine', 'Hawkeye', and 'Pathfinder'⁶⁰.

As a development of the theme of 'water and earth', the artist displays the magnificent American 'Flora and Fauna', like a sensitive painter deeply impressed by the 'show-place':

"... the scene was of a nature deeply to impress the imagination of the beholder. Toward the west... the eye ranged over an ocean of leaves, glorious and rich in the varied but lively verdure of a generous vegetation, and shaded by the luxuriant tints that belong to the forty-second degree of latitude."⁶¹

Cooper describes a variety of local "flora": -
 "The elm, with its graceful and weeping top, ... the
maple... the noble oaks of the American forests, the
 broad-leafed linden... the basswood... the birch,...
 the quivering aspen,... nutwoods and... the tall straight
 trunk of the pine."⁶²

He also refers to the tradition concerning the quantities of beasts, birds and fishes that were so abundant on the shores of the Great Lakes - "the meanest individual at Oswego habitually feasted on game that would have formed the boast of a Parisian table".⁶³ Among the fishes that abounded in the rivers Coopers mentions "the bass or some other member of the finny tribe,... the salmon" that is scarcely inferior to the salmon of northern Europe. Of the migratory birds there were "hundreds of acres of geese and ducks". Among the quadrupeds there were "deer, bears, rabbits, and squirrel ... sometimes the elk and moose. Thus the abundance and luxuries of the frontier table would include: broiled salmon, venison steaks, several dishes of cold meat, ducks, pigeons, pickled pork, stringy turnips and cabbage."⁶⁴

There is a double aspect to be appreciated in the detailed description of Flora and Fauna, and all the symbolism of Nature. First the poetical sense evoking all the significance of the *Schauplatznovelle* second the greatness of the Epic moment apprehended by the protagonists, who are conscious of the great events they are witnessing in this luxuriant theatre of the New

World "full of promise, and not without the charm of the picturesque",

"... the entire scene was one of a rich and benevolent Nature, before it has been subjected to the uses and desires of man; luxuriant, wild, full of promise, and not without the charm of the picturesque, even in its rudest states... this was in the year of 175-, or long before even speculation had brought any portion of western New York within the bounds of civilization".⁶⁵

However, all the beauties of Nature are powerless against Indian ferocity and the black-hearted villainy of a treasonable English lieutenant and a Tuscarora renegade. With their help, wicked Indians kill all the soldiers of the island garrison, and then prepare their bodies to fake they are alive.⁶⁶ The cruel realism of this bloody scalping scene is traumatic to Mabel, who had witnessed it: "this was one of those instants into which are compressed the sensations of years of ordinary existence."⁶⁷ Leatherstocking is once again the hero of this enterprise, but his romantic affair does not prosper so well. Encouraged by the 'Sergeant', he asks Mabel to be his wife, but she declines gently.

"The position the two had attained was sufficiently elevated to command a wide reach of the lake... glittering beneath the rays of an afternoon's sun and yet betraying the remains of that agitation which it had endured while tossed by the late tempest... nothing but forest was visible, not even a solitary sign of civilization breaking in upon the uniform and grand magnificence of nature."⁶⁸

Nature proves to be once more the determiner of the 'Show-place' novels. It mirrors the emotional

atmosphere when Pathfinder reveals his love to Mabel. Then we see that a romantic hero also has some human weaknesses. When he perceives that he has been 'on a false trail', he is agitated with emotions so conflicting that "the pentup feelings could endure no more, and the tears rolled down the cheeks of the scout like rain..."⁶⁹

3.6 THE PIONEERS

The fourth novel, The Pioneers, delineates life on the American frontier in the 1790's. The 'show-place' is situated in the same New York State of the first novel The Deerslayer. But there are great differences created within a few years by the 'degrees of civilization' or the 'thousand changes' that produce the effects of time. As Cooper says in the Introduction: "Though forests still crown the mountains of Otsego, the bear, the wolf, and the panther are nearly strangers to them. Even the innocent deer...; for the rifle and the activity of the settlers have driven them to other haunts..."⁷⁰

This is a descriptive tale, according to the author. Thus, his purpose is "realism rather than romance, description rather than action, moral and social significance rather than adventure".⁷¹ The description of the 'show-place' reflects Cooper's childhood memories of his homeland, Cooperstown, "near the Otsego"⁷² which means 'meeting place' in the Indians' language,

"... an extensive district of country whose surface is a succession of hills and dales or, ... mountains and valleys. It is among these hills that the Delaware takes its rise, and flowing from the limpid lakes and thousand springs... the numerous sources of the Susquehanna..., they form one of the proudest rivers of the United States."⁷³

There is no more reference to 'wilderness'.

Probably because in 1793, when the tale begins, the primitive forest had already given place to "beautiful and thriving villages... neat and comfortable farms... roads diverging in every direction ... academies and minor edifices of learning..."⁷⁴

The opening pages of this novel reveal striking Romantic characteristics, such as: love for the picturesque, for Nature, for the past, worship of God reflected in the people's behaviour, a sense of nationalism and liberty of conscience, but all these elements are presented as components of the greater *Schauplatz*. Natty Bumppo is no more a youth, whose behaviour was directed by his natural 'gifts', neither is Chingachgook. Our old hero is simply "a garrulous, boastful, ignorant, but self-reliant frontiersman with a strong loyalty to his friends. He is a slovenly, obstinate and a faintly comic as well as heroic figure."⁷⁵ However, the most striking change is represented by the figure of old Indian John, who is the same bold Sagamore Chingachgook of years ago. He is the real prototype of a fallen race. The palefaces had stolen everything from him: his homeland, his family, his tribe and even his name - through a Christian baptism he became "John" - the pitiful shadow of a brave warrior:

"...his hair falling about his face, his head uncovered, and the rest of his form concealed beneath his blanket... under the light of the moon which struck his face obliquely, he seemed a picture of resigned old age on whom the storms of winter had beaten in vain for the greater part of a century; but when, in turning his head, the rays fell directly on his dark, fiery eyes, they told a tale of passions unrestrained, and of thoughts free as air."⁷⁶

Even our heroine, Elizabeth, perceived how "the scenes of her childhood" had been altered, when she returned home: "Five years had wrought greater changes than a century would produce in countries where time and labor have given permanency to the works of man."⁷⁷ The 'Show-place' is the same, but times have changed. The two brave youths who first went out on the war-path in The Deerslayer - Natty and Chingachgook, are now restrained by age and 'civilization'.

Cooper permits us a slight glance into the magnificent past of this once free and wild country through the scene where Leatherstocking and Old John kill a deer 'out of season'.

They are assisted by the young Oliver Edwards, who symbolizes the new concepts - the new country already 'touched by the hands of man'. He tries to warn them of the danger of disobeying the law - a law created and imposed by white men, no more the Laws of Nature, which they were used to obeying naturally, in order to preserve Nature and themselves.

Just for a few moments, we have the impression of a 'flash-back': "The dark eye of the old warrior was

dancing in his head with a wild animation, and the sluggish repose in which his aged frame had been resting in the canoe was now changed to all the rapid inflections of practiced agility."⁷⁸ For a few moments, they recover all their past enthusiasm of when they were young and free. They are no more bound to newcomer's laws or 'civilized principles'. They actually do not need to learn how to preserve nature, for they have been living in harmony with Nature all their lives.

Leatherstocking and Chingachgook hunt just enough to eat but not for the pleasure of killing unprotected animals, as the settlers do. But Natty is condemned for killing a deer out of season, while the settlers are not punished for the indiscriminate killing of a flock of pigeons, or for trapping thousands of fish in their nets. According to the Indian traditions, hunting is a natural sport when it is for man's eating "...but not to kill twenty and eat one, as Natty says "it's wicked to be shooting into flocks in this wasteful manner".⁷⁹ In order to preserve Nature from the wasteful destruction, Leatherstocking declares to Judge Temple:

"- Put an ind, Judge, to your clearings. Ain't the woods His work as well as the pigeons? Use, but don't waste. Wasn't the woods made for the beasts and birds to harbor in? And when man wanted their flesh, they skins... there's the place to seek them. ...I wouldn't touch one of the harmless things that cover the ground here, looking up with their eyes on me, as if they only wanted tongues to say their thoughts."⁸⁰

All these events help us to understand why Leatherstocking leaves his "beloved forests", at the end

of this novel, and goes further west to 'the prairies': "I'm weary of living in clearings and where the hammer is sounding in my ears from sunrise to sundown".⁸¹ The depressing death of the once brave Chingachgook, his best friend and companion of adventures, is another reason. Old John deliberately died in the forest fire, because he was conscious, as the ruined last survivor of a fallen race, that 'the redman's day was done'.⁸²

3.7. THE PRAIRIE

This novel makes apparent the full meaning of Cooper's words when he said, at the beginning of this series, that years count for centuries when great changes occur. These changes resulted from the process of civilization, exterminating or driving away the natural owners of this New World, chopping the forests and imposing their 'way of living', the white invaders succeeded in changing the face of America, but, was not the price too high?

The Prairie is the last book of this series, and points out a strong contrast as far as the *Schauplatz* is concerned. The 'show-place' no more exhibits dense forests, but an immense plain "extending nearly fifteen hundred miles east and west, and six hundred north and south", which lies between the Alleghenies and the Rocky Mountains. Cooper presents a theory about the

origin - geological formation, of the prairies, as well as about the name: "when the adventurers who first penetrated these wilds met in the center of the forests, immense plains covered with rich verdure or rank grasses, they naturally gave them the appellation of meadows".⁸³ However, the French had already named this peculiarity of nature 'prairies', and this word was then adopted into the English tongue.

In the last paragraph of the "Author's Introduction", Cooper briefly summarizes the contents of this novel:

"This book closes the career of Leatherstocking, Pressed upon by time, he had ceased to be the hunter and the warrior and has become a trapper of the great West. The sound of the ax has driven him from his beloved forests to seek a refuge, by a species of desperate resignation, on the denuded plains that stretch to the Rocky Mountains."⁸⁴

Natty, who is now 'a solitary aged being', represents the noble, pure and happy past - "... accustomed to scenes of solitude... the old man, ...proceeded alone into the waste like a bold vessel leaving its haven to enter on the trackless field of the ocean."⁸⁵

As seen in The Pioneers, Leatherstocking is deeply moved when he listened to Chingachgook's epitaph. But his emotion is even greater when he listens to his own epitaph, or a kind of 'post-mortem appraisal, when Duncan Uncas Middleton, whose name evokes all the glorious past of The Last of the Mohicans, speaks about Uncas, Chingachgook and 'Nataniel Bumppo' without perceiving he is in front of Natty: - "The man I speak of was of great simplicity of mind but of sterling worth. Unlike most of

those who live a border life, he united the better instead of the worst qualities of the two people."⁸⁶

"He was a man endowed with the choicest and perhaps the rarest gift of nature, that of distinguishing good from evil... In courage he was the equal of his red associates; in warlike skill, being better instructed, their superior. 'In short, he was a noble shoot from the stock of human nature which never could attain its proper elevation and importance, for no other reason than because it grew in the forest'."⁸⁷

Then Middleton goes on recalling the past, which he had learned from his parents and grandparents: Alice Munro and her husband Major Duncan Heyward, until the old man said:- "Boy, I am that scout; a warrior once, a miserable trapper now!"⁸⁸ then the tears break over his cheeks and he sobs aloud.

Cooper devotes Chapter 6 to praise the American man, the descendants of "simple and single-minded provincials" who rejected the 'artificial means by which honors have been perpetuated in families', adopting another system which brings the individual, by his own qualities to the public estimation.

"The march of civilization with us has a strong analogy to that of all coming events, which are known 'to cast their shadows before'. The gradations of society, from that state which is called refined to that which approaches as near barbarity as connection with an intelligent people will readily allow ...from the bosom of the States, where wealth, luxury and the arts are beginning to seat themselves..."⁸⁹

In the prairies Leatherstocking spends the few closing years of his life, dying as he has lived "a philosopher of the wilderness, with few of the failings,

none of the vices, and all the nature and truth of his position".⁹⁰

"The sun was beginning to fall, and a sheet of golden light was spread over the placid plain, lending to its even surface those glorious tints and hues that the human imagination is apt to conceive form the embellishment of still more imposing scenes. The verdure of the year yet remained, and herds of horses and mules were grazing peacefully in the vast natural pasture..."⁹¹

Nature, which he had loved and preserved, pays its last tribute by displaying this magnificently peaceful 'show-place' of his final hour.

NOTES

¹BROWN, Dee. Bury My Heart at Wounded Knee, New York, Holt, Rinehart & Winston. 1970. p.xiii

²SPILLER, Robert. Literary History of the United States. 4.ed., New York, MacMillan, 1974. p.253

³ALENCAR; José de. Iracema, 7.ed. São Paulo, Ática, 1977. p.62. The author makes reference to the origin and meaning of the name of his birthplace, which is also emphasized in O Sertanejo.

⁴SPILLER; p.255

⁵Ibid., p.255

⁶Ibid., p.255

⁷Ibid., p.257

⁸BROWN, p.7.

⁹Ibid..

¹⁰Ibid., p.4

¹¹Ibid., p.7

¹²PEARCE; R.H. The Savages of America. In: ARNS, H. James Fenimore Cooper. Curitiba, 1965, Tese... p.39.

¹³BERGER, Thomas. Afterword. In: COOPER; J.F. The Pathfinder, New York, New American Library, 1961. p.436.

¹⁴Ibid..

¹⁵COOPER, The Pathfinder, p.160.

¹⁶Ibid.

¹⁷BEARD, James Franklin. Afterword, In: COOPER, J.F. The Last of the Mohicans. New York, New American Library, 1962. p.421.

¹⁸COOPER, The Last... p.63-4.

¹⁹Ibid., p.64

²⁰Ibid., p.v.

²¹BERGER, p.431

²²Ibid., p.432

²³Ibid., p.432. Why is Leatherstocking a hero? The answer can be summarized in a single word: Freedom. However, Cooper's main character does not only seek freedom from organized society. He does not want to think of politics at all. It is a kind of liberty the other epic heroes did not know - Achilles, Ulysses, Aeneas, Satan, their troubles are essentially political. But, the only power which is meaningful to Natty Bumppo is the commanding power of his own faculties. The feeling he devotes to the rest of humanity is tolerance - "the generous kind, which a man can afford who does his job heroically".

²⁴COOPER, The Last... , 67

²⁵BEARD, p.421

²⁶Ibid., p.426

²⁷BROWN, p.1

²⁸PEARCE; p.201.

²⁹COOPER; James Fenimore. Preface. In: _____ The Deerslayer. New York, New American Library, 1963. p.v, vi "The recollections of the writer carry him back distinctly to a time when nine-tenths of the shores of this lake (Otsego) were ~~in~~ the virgin forests... The woods and the mountains have ever formed a principal source of beauty with this charming sheet of water... In most respects the descriptions of scenery in the tale are reasonably accurate."

³⁰BERGER, p.433 "The poetic structure of the sequence follows the order of the composition of its parts, starting with the loss and proceeding toward the grandeur."

³¹COOPER, The Deerslayer, p.9.

³²ABEL, Darrel. American Literature, New York, Barron's Educational, 1963, v.1, p.372. Deerslayer, "... he lives by its laws, its necessary cruelties as well as its inexhaustible infusions of strength; but never abandons the light of reason and the idea of religion which are his civilized birthright".

³³COOPER, The Last of... p.v.

³⁴SPILLER, p.263

³⁵COOPER; The Pathfinder p.11

³⁶COOPER; J.F. The Pioneers. New York, New American Library, 1964. p.129.

³⁷WARD, John Williams. Afterword. In: COOPER; J.F. The Prairie. New York, New American Library, 1964.

³⁸Ibid., p.410

³⁹Ibid., p.407 - "In this reading of our collective experience Europe stood for the snobbery of social class, feudalism, rule by irresponsible aristocrats and kings, the craft of priests, institutional complexity, and social decadence; whereas the New World stood for the equality of all men, the abolition of social distinction, freedom, spontaneity, simplicity, and vigor."

⁴⁰COOPER; The Deerslayer. p.19

⁴¹Ibid., p.19

⁴²Ibid., p.21

⁴³WEBSTER's New World Dictionary of the American Language, New York, World, 1951. v.2, p.1484.

⁴⁴Ibid., p.902

⁴⁵Ibid. v.1, p.62. Anthropophagy or cannibalism, a ritual described and justified in long footnotes, as a mystic rite compared to a kind of holy communion by Alencar in Iracema, p.40-42.

⁴⁶ABEL, The Rise of National Literature. In: American... p.359.

⁴⁷Ibid., p.360.

⁴⁸COOPER; The Last... p.73.

⁴⁹BEARD, p.423

⁵⁰Ibid., p.425.

⁵¹ SPILLER, p.263

⁵² COOPER, The Last. p.133

⁵³ ABEL, American Literature. p.362. Uncas is reconized by his people as the descendant of "a noble Delaware family which had left its tribe four generations before rather than accept an ignoble accomodation with the white invaders".

⁵⁴ COOPER, The Last... p.367

⁵⁵ Ibid. p. 399

⁵⁶ COOPER, The Pathfinder, p.102

⁵⁷ Ibid., p.35

⁵⁸ Ibid., p.19

⁵⁹ Ibid., p.125

⁶⁰ Ibid., p.19. "By the Frenchers, and the redskins on the other side of the Big Lakes, I am called La Longe Carabine, by the Mohicans, a just-minded and upright tribe, what is left of them, Hawkeye; while the troops and rangers slong this side of water call me Pathfinder, inasmuch as I have never been known to miss one end of the trail when there was a Mingo or a friend who stood in need of me at the other."

⁶¹ Ibid., p.11

⁶² Ibid.,

⁶³ Ibid., p.116

⁶⁴ Ibid.,

⁶⁵ Ibid., p.36

⁶⁶ Ibid., p.333. "... (June) pointed out the body of Jennie (a soldier's wife) seemingly standing in the door of a hut, leaning forward as if to look at the group of men, her cap fluttering (she was scalplless)... and her hand grasping a broom... the jaw had been depressed, as if to distort the mouth into a sort of horrible laugh."

⁶⁷ Ibid., p.315

⁶⁸Ibid., p.243

⁶⁹Ibid., p.250

⁷⁰COOPER, The Pioneers. p.viii - The story of Leatherstocking and Indian John (Chingachgook) is worked into the main plot, where the hero is the young Oliver "Edwards" Effingham, who is searching for his father's lands. Oliver falls in love with the Judge's daughter, Elizabeth, in spite of considering him a betrayer of the trust placed in him by Oliver's family. But, all these conflicts are solved at the end.

⁷¹SPILLER, Robert. Afterword. In: COOPER, The Pioneers, p.348.

⁷²COOPER, The Pioneers, p.vi - Cooper's birthplace - Cooperstown, is near the Otsego, which according to the authors's notes has an Indian origin: "Otsego is said to be a word compound of Ot, a place of meeting, and Sego... term of salutation used by the Indians of this region (who used to meet on the banks of the lake to make their treaties).

⁷³Ibid., p.13

⁷⁴Ibid.

⁷⁵ABEL, p.359

⁷⁶COOPER, The Pioneers, p.130

⁷⁷Ibid., p.43

⁷⁸Ibid., p.285

⁷⁹Ibid., p.236

⁸⁰Ibid., p.237

⁸¹Ibid., p.433

⁸²Ibid., p.431 - Leatherstocking is deeply moved when the young Effingham reads to him what they had sent to be 'cut in stone' and placed on "The Great Serpent's" grave: "...He was the last of his people who continued to inhabit this country; and it may be said of him that his faults were those of an Indian and his virtues those of a man".

⁸³COOPER, The Prairie, p.v.

⁸⁴Ibid., p.vii

⁸⁵Ibid., p.26

⁸⁶COOPER, The Prairie, p.119

⁸⁷Ibid., p.120

⁸⁸Ibid., p.121

⁸⁹Ibid., p.68

⁹⁰Ibid., p.viii

⁹¹Ibid., p.392

4. SIMILARITIES AND DISSIMILARITIES

THE 'SHOW-PLACE' OF THE NEW WORLD

"The vast conopy of woods spread itself to the margin of the river, overhanging the water, and shadowing its dark current with a deeper hue. The rays of the sun were beginning to grow less fierce, and the intense heat of the day was lessened, as the cooler vapors of the springs and fountains rose above their leafy beds and rested in the atmosphere. Still that breathing silence, which marks the drowsy sultriness of an American landscape in July."¹

- James Fenimore Cooper -

| The 'Show-place' Novels | | | | | |
|--------------------------|---|-----|---------------------------------|--|--|
| T I M E | | and | | S P A C E | |
| JOSE DE ALENCAR's | | | JAMES FENIMORE COOPER's | | |
| <u>Ubirajara</u> | | | <u>The Deerslayer</u> | | |
| Time | before 1500 | | Time | 1740 - 1745 | |
| Place | somewhere in the Brazilian forests | | Place | the forested hills of the colony of New York | |
| <u>Irãcema</u> | | | <u>The Last of the Mohicans</u> | | |
| Time | early 1600's (1603) | | Time | 1750's (1757) | |
| Place | nearby the present State of Ceará | | Place | near Lake George, (New York State) | |
| <u>O Guarany</u> | | | <u>The Pathfinder</u> | | |
| Time | 1604 | | Time | 1760 | |
| Place | the forested hills of Rio de Janeiro | | Place | near Lake Ontario, western New York | |
| <u>As Minas de Prata</u> | | | <u>The Pioneers</u> | | |
| Time | 1609 | | Time | 1790's (1793) | |
| Place | Bahia do Salvador (former capital) | | Place | near Otsego river (Cooperstown) | |
| <u>O Sertanejo</u> | | | <u>The Prairie</u> | | |
| Time | 1764 | | Time | 1804 | |
| Place | near Quixeramobim river - Ceará | | Place | the prairies between the Alleghenies and the Rocky Mountains | |
| <u>O Gaucho</u> | | | | | |
| Time | 1830' | | | | |
| Place | extreme South, State of Rio Grande do Sul | | | | |

* Data included in the respective novels and authors' notes.

The Brazilian and the North-American 'Show-place' novels have similar characteristics related to the *Schauplatz*, as was noted in the Introduction, and exemplified in the condensed outline of the selected novels. However, they also present some dissimilarities, because the picturesque features of the Brazilian *Schauplatz* are not the same of the North-American.

Both writers have portrayed throughout their novels the natural sceneries of their motherlands that most fascinated them, as well as the peculiar customs and rituals of their native inhabitants, which reveal distinctive aspects. For example, the racial prejudices found in the North-American Indians do not have correspondent in the Brazilian Indians, however, their cosmogonies associated with eschatologic philosophies are very similar, and even their funeral rites, indicating their belief in life after death.

The Indian's primitive theogony reveal a naturalistic pantheism throughout the New Continent, but while the Brazilian supreme deity is called "Tupã", the North-American is named "Manitou". There is also a similar Edenic sense which does not exclude evil, like the customs of "scalping" in the Northern and the "anthropophagy" in the Southern, which are described in a more cruel and violent way by Cooper than by Alencar, who is more 'rousseauian'. Another topic focuses the natural resources of the fertile New World coveted by the white invaders, who spread out disharmony not only in the virgin forests, but also in the 'prairies', which are compared with the

Brazilian 'pampa'.

All these factors lead to a question: is civilization a necessary evil? It could be answered in 'the language of the New World', rich in images and symbols derived from Nature, with beautiful poetical devices. This language mirrors all the lyricism of the primitiveness, all the greatness of the epic events that occurred in a glorious past of a naïve New World, as well as the dramatic interference of the European colonizers. By juxtaposing Brazilian and North-American peculiarities extracted from the selected novels, and analysing some interesting topics related to the heroic primitivism of the wild countries and their inhabitants, the significance of the *Schauplatz* will be made more evident.

4.1 THE INDIANS' PRIMITIVE PHILOSOPHY

4.1.1. The Whites and the Redmen.

The Indians usually remained silent when they were in the company of whites. They did not reveal their thoughts or emotions. However they were able to produce long and rethorical speeches when they were among friends or when a chief wanted to persuade his tribe to follow his plans. Then, shaking off his apathy, he would suddenly assume the manner of a leader, displaying all the arts of native eloquence. One of these rare moments is described in The Last of the Mohicans, when Magua, the Huron chief, addresses the

Delawares, and while trying to convince them to deliver the prisoners, to him, reveals his racial prejudices:

"The Spirit that made men colored them differently,... Some are blacker than the sluggish bear. These he said should be slaves; and he ordered them to work forever, like the beaver...

Some he made with faces paler than the ermine of the forests; and these he ordered to be traders; dogs to their women, and wolves to their slaves... Some the Great Spirit made with skins brighter and redder than yonder sun... and these did he fashion to his own mind. He gave them this island as he had made it, covered with trees, and filled with game..."²

Such strong prejudices are not to be found in Alencar's novels. On the contrary, in As Minas de Prata he makes reference to the three races in a casual description of a Brazilian girl - "uma mulatinha de dezoito anos":

"Era um tipo brasileiro, cruzamento de três raças; americano nas formas (indian), africano no sangue (negro), europeu na gentileza (white). O moreno suave das faces, os grandes olhos negros e rasgados, os dentes alvos engastados no sorriso lascivo, o requêbro lânguido e sensual do porte sedutor..."³

Concerning racial prejudice, D.H. Lawrence tells us that there is a dual feeling about the Indian in the white American soul: "the desire to extirpate the Indian. And the contradictory desire to glorify him... I doubt if there is possible any real reconciliation, in the flesh, between the white and the red."⁴

In Cooper's novels, there is not a single example of marriage between white and Indian, but he hinted at the problem in The Last of the Mohicans by charging the girl who is appreciated by Uncas, Cora, with the blame of "blood-

mixed" - Oriental and European.⁵ While in Alencar's O Guarany there is Isabel, the illegitimate daughter of D. Antonio, (and an anonymous Indian), who lives in his house as a 'cousin' of his legitimate daughter.⁶ And at the end of this novel, the union between the Indian hero Pery and his white beloved Cecy, is not consummated. They are carried away by the flood and the reader does not know if they are rescued or not. This problem of miscegenation was brought forward as soon as the first Europeans arrived in the New World putting on check the different racial values. Thus, this is a primitive problem incorporated as part of the 'Schauplatz'. This theme clearly emerges in Iracema, where the Indian heroine loves the white adventurer Martim. They get married and she gives birth to a son: Moacir, who is the symbol of the mixing process of the two races. But it is a painful process, as Iracema metaphorically recognizes when she names her son: "Tu és Moacir, o nascido de meu sofrimento".⁷

Moacir's birth also foreshadows the destruction of the Indian race, absorbed or exterminated by the white civilization, since Iracema dies soon afterwards, exhausted and emotionally annihilated.

As D.H. Lawrence observed, based on Cooper's novels, there can be no fusion in the flesh, but the spirit can change, and a vivid example is the immortal friendship of Chingachgook and Natty Bumppo, or Poti and Martim, it is 'the nucleus of a new society... A stark, stripped human relationship of two men, deeper than the deeps of sex... That is the true myth of America.'⁸

In the 'Show-place' novels, Cooper and Alencar created the myth of this new relation - the nucleus of a new society, a new world, a new moral, a new landscape, a new 'show-place', as Poti stated: "O guerreiro sem amigo é como a árvore solitária que o vento açouta no meio do campo: o fruto dela nunca amadurece."⁹

4.1.2 THE GLORIOUS PAST:

COSMOGONY + ESCHATOLOGY.

Through the dialogues between these immortal friends, Chingachgook and Natty Bumppo, Poti and Martim, the Indians 'glorious past' is revealed, and gradually their cosmogony emerges, revealing their way-of-thinking, which is definitely linked to an eschatologic philosophy. As we see in Iracema, when the noble pitiguara, Poti, tells Martim the origin of his nation:

"Antes que o pai de Jacaúna (the great chief) and Poti, o valente guerreiro Jatobá, mandasse sobre todos os guerreiros pitiguaras, o grande tacape da nação estava na destra de Batuireté, o maior chefe, o pai de Jatobá. Foi ele que veio pelas praias do mar até o rio do jaguar, e expulsou os tabajaras para dentro das terras marcando a cada tribo seu lugar; depois entrou pelo sertão até a serra que tomou seu nome."¹⁰

When the venerable old Indian Batuireté, Poti's grandfather and the founder of his tribe, was so aged that his body bent to the earth, he called the warrior Jatobá and said: "Filho, toma o tacape da nação pitiguara. Tupã não quer que Batuireté o leve mais à guerra, pois tirou a força do seu corpo..."¹¹ Taking the old-aged support, Batuireté

walked away. Since he could no longer see the fruits on the trees or the flying birds, he uttered a longing sorrowful cry: "Ah! meus tempos passados! = Quixeramobim"¹² in the Indian language. The people who listened to this anguished claim of the decaying great chief, used to repeat it every time they passed along the banks of that river, which, from that time onwards, has been called "Quixeramobim"

"...o velho guerreiro fez seu ninho alto como o gavião, para encher o resto de seus dias conversando com Tupã... Todos os chefes pitiguaras, quando acordam à voz da guerra, vão pedir ao velho que lhes ensine a vencer... Assim as tribos não o chamam mais pelo nome, senão o grande sabedor da guerra, Maranguab."¹³

Poti was telling this story to his white friend Martim while they walked up to visit his noble ancestor; but, when they arrived the great Maranguab, opening his tired eyes, sighed and exclaimed: "Tupã quis que estes olhos vissem antes de se apagarem, o gavião branco junto da narceja".¹⁴ In his figurative statement, the old chief called the white warrior "gavião branco" - a white bird of prey, while his grandson was called "naceja" - a harmless black bird. These final words of Maranguab, before dying, contain a kind of eschatologic prophesy, as Alencar explains in a footnote "... ele profetiza nesse paralelo a destruição de sua raça pela raça branca."¹⁵

Something similar is found in Cooper's The Last of the Mohicans between Chingachgook and Natty Bumppo, who is the prototype of that new category of men completely integrated into the natural habitat. As Oswaldo Orico says they have preserved the picturesque style of that intermediate type between the civilized and the primitive which moves us

very much, represented in Brazil by the 'sertanejo', 'canga-ceiro', 'caboclo' and 'gaucho'.¹⁶ The Indian Chingachgook, who is usually suspicious, trusts his white friend Hawkeye - Natty Bumppo, when he reveals in his solemn manner the origin of his people:

"We came from the place where the sun is hid at night, over great plains where the buffaloes live, until we reached the big river. There we fought the Alligewi, till the ground was red with their blood... We said the country should be ours from the place where the water runs up no longer on this stream to a river twenty suns' journey toward the summer."¹⁷

According to Chingachgook, the Mohicans were proud people: "The land we had taken like warriors we kept like men. We drove the Maquas into the woods with the bears..."¹⁸ But it was long before the English came into the country.

"A pine grew then where this chestnut now stands. The first palefaces who came among us spoke no English. They came in a large canoe, when my fathers had buried the tomahawk with the Red Men around them.. then, Hawkeye, we were one people, and we were happy."¹⁹

At this point of the narrative, Chingachgook betrays his deep emotion "only by permitting his voice to fall to those low, guttural tones which render his language... so very musical".²⁰ They were happy and they lived in peace, when the white intruders came to disturb that peace so dearly conquered, and to destroy "the grandfather of nations", as he says:

"My tribe is the grandfather of nations, but I am an unmixed man. The blood of chiefs is in my veins... The Dutch landed, and gave my people the firewater; they drank until the heavens and the earth seemed to meet, and they foolishly thought they had found the Great Spirit."²¹

The white scout is deeply moved by the suffering of his friend, who goes on: "Foot by foot, they were driven back from the shores, until I, that am a chief and a Sagamore, have never seen the sun shine but through the trees, and have never visited the graves of my fathers!"²² The white invaders not only drove the Indians to the hinterland, but also killed the whole nation:

"Where are the blossoms of those summers!
 Fallen, one by one. So all of my family
 departed... to the land of spirits. I am on
 the hilltop, and must go down into the valley,
 and when Uncas follows in my footsteps, there
 will no longer be any of the blood of the
 Sagamores, for my boy is the last of the
Mohicans."²³

The 'spirit of time' and the 'spirit of place' are always present in the Indians narrative, both in Alencar's and in Cooper's "Show-place" novels. Through symbols and images derived from Nature, they gradually reveal their cosmogony and eschatology, which evoke the drama of the cosmos, the birth and the death of Flora and Fauna.

4.2 - CUSTOMS AND RITUALS

4.2.1 MYTHOLOGY

The primitive myths continually remind us that great events once took place in the New World and this glorious past was partly recoverable through the rites, which functioned as a renewal of the origins, exemplified by M. Eliade in Mito e Realidade, who refers to the cosmogonic rituals of the Lenapes or 'the ceremonies of the Great Hut'²⁴. The rituals of the native inhabitants of the New Continent

were essentially pantheistic, they had no temples or idols. Nature was their temple and its elements their idols. Thus, when the first European colonizers arrived, they promptly classified them as atheists.

In Ubirajara, Alencar provides a long explanation of the Indians' theogony, in a footnote, where he refers to the famous naturalist Alexandre Humboldt, who aptly perceived the motive of the absence of religious cult among the natives when he said that anthropomorphism of the deity could be expressed in two ways: from the earth to heaven, as in Greece, or from heaven to earth, as in America. Then, Alencar explains:

"É pela ostentação da coragem, da força, da grandeza de ânimo, que o selvagem se elevava até o deus, e não pela adoração... Os tupis não careciam pois de orações e sacrifícios; as façanhas, com que se mostravam dignos de sua origem celeste, eram as melhores oblações de seu culto."²⁵

As if reinforcing Alencar's notes on the Amerindians' theogony, Oswaldo Orico, in Os Mythos Ameríndios, considers that a mysterious being was present in the natives' thoughts. This being was represented by light, fire and the sun which explains the creation of symbols and myths revealing a clear naturalistic pantheism.²⁶

In the texts previously quoted we can find several references to a superior deity; while Chingachgook mentions "Manitou" or "The Great Spirit"²⁷, Alencar's heroes evoke Tupã:

"Os tupis adoravam uma excelência superior, Tupã, que se manifestava pelo raio e pelo trovão... Seu nome de raça apresenta uma afinidade

que faz prèsumir a crença de uma descendência celeste...
Além disso contava a mitologia túpica gênios bons e maus, que habitavam as florestas e os rios..."²⁸

The Indians' mythology is also linked to the *Schauplatz*, since it refers to beings or gods which are object of religious awe or reverence because they represent Nature's powers. Therefore, these mystic beings are not supernatural, but natural, because they are associated with the four elements of Nature; each one with its good or evil aspect: WATER - rain (flood, storm), EARTH - vegetation (earthquake, volcano eruption), FIRE, cooking, light (lightening, forest fire), AIR - breeze (hurricane).

4.2.2 PAINTING = Metamorphosis

According to Indian traditions there are, basically, two distinctive kinds of 'painting'. There is the war painting, which Cooper mentions at the beginning of The Last of the Mohicans, when he describes an Indian runner; "The colors of the war paint had blended in dark confusion about his fierce countenance..., which made him still more savage and repulsive than if art had attempted an effect, which had been thus produced by chance."²⁹

In the same novel, Cooper makes referente to another kind of painting, when Duncan, the young officer, who wanted to rescue his beloved Alice from the enemy encampment, said: "- You have the means of disguise, change me, paint me too, if you will... alter me to anything - a fool"³⁰. Hawkeye then

explains that Chingachgook "as the engineer officer's wife, who takes down nature on scraps of paper, making the mountains look like cobs of rusty hay", knew how to represent different moods using distinctive colors. Then the Sagamore "long practised in all the subtle arts of his race", quickly drew with great dexterity "the fantastic shadow that the natives were accustomed to consider as the evidence of a friendly and jocular disposition",³¹ avoiding any line that could be interpreted as an inclination for war.

Then Cooper notes that "such exhibition were not uncommon among the Indians"³². which is also true for the Brazilian Indians. The painting rite can be associated with the mythic process of "metamorphosis". In *Iracema*, Alencar explains that there was an Indian custom that every warrior exhibited the colours of his nation, on his body: "traçavam em princípio negras riscas sobre o corpo, à semelhança do pelo do 'quati', de onde procedeu o nome dessa arte da pintura guerreira."³³

This 'ritual' is prepared for the white foreigner Martim, when he adopted the homeland of his wife. Iracema prepares the tints and his friend, the chief Poti, taking a feather, draws red and black lines on his body, the colors of the 'pitiguara' nation. According to this initiation rite various images of animals are drawn while the painter explains the meaning of each symbol. Thus, Poti paints an arrow on Martim's forehead and says: "- Assim como a seta traspassa o duro tronco, assim o olhar do guerreiro penetra n'alma dos povos"³⁴. When he has painted several other symbols, Poti says: My brother is a great warrior of the 'pitiguara' nation, thus he needs a name in the language of his nation; and

Martim answers: The name of your brother is on his body, where your hand has stamped it. "- Costiabo!" exclaims Iracema. ³⁵

This ritual can be interpreted as a kind of "baptism", which is followed by a great feast: all the warriors drink, eat, sing and dance. Alencar mentions that Martim's body was painted in red and black, and these same colors are mentioned by Cooper, when Leatherstocking describes Old John 'in the middle of manhood', when he was the brave 'Great Serpant': "He was naked all to his breechcloth and leggins, and you never seed a creater so handsomely painted...

"One side of his face was red, and the other black. His head was shaven clean, all to a few hairs on the crown, where he wore a tuft of eagles's feathers, as bright as if they had come from a peacock's tail. He had colored his sides so that they looked like an atomy, ribs and all; for Chingachgook, had a great taste in such things..."³⁶

In the same novel - The Pioneers, the once great Chingachgook, who is now the decaying John Mohegan, prepares himself, according to the rites, to face the Great Spirit, since he has decided 'his last hour' has come: "...the whole appearance of the aged chief was more studied than common...

"Streaks of red paint crossed his wrinkled brow, and were traced down his cheeks with such variations in the lines as caprice or custom suggested. His body was also colored in the same manner; the whole exhibiting an Indian warrior, prepared for some event of more than usual moment."³⁷

While civilized people usually dress with special care for important events, it seems that the primitive Indians had a similar custom. But they used the elements they had

at hand: painting material extracted from plants and feathers from the birds.

4.2.3 -- SCALPING X ANTHROPOPHAGY

In Ubirajara, besides giving a long explanation on the Indians social structure, Alencar refers to the custom of 'anthropophagy', when the warrior Jaguarê makes Pojuçã his prisoner, by defeating him in honest combat. The prisoner is driven to the enemy tribe, as a slave, and in order to prove Ubirajara's superiority as the first warrior of the 'Araguias', which gives him a higher position on the social rank: the hunter Jaguarê becomes 'Ubirajara', the great warrior.

According to Ives d'Evreux, the prisoner could walk about freely, because his high sense of honor rejected any idea of escaping. A similar concept is found in Cooper's "The Deerslayer" when the white hero comes back to the enemy's encampment to fulfil "the furlough", because "it was a point of honor with the Indian warrior to redeem his word"³⁸.

However Alencar takes two pages to explain and justify the Indians' anthropophagic ritual, condemning the partial criticism of some chronicles, who have compared the American custom to the barbarism of wild Gallic hordes.³⁹ Alencar points out that the idea of 'cannibalism' was already common to the European before the discovery of America, through the tales and beliefs of the Middle Ages, in which wicked giants or witches devoured innocent children. There are two theories about the "anthropophagy", one is that this custom

was simply due to the Indians's ferocity, and another which considers that it indicated "Indian greediness". Alencar is deeply revolted by such concepts. He does not only condemn them, but quotes reliable chronicles, trying to prove the contrary:

"É ponto averiguado, pela geral conformidade dos autores mais dignos de crédito, que o selvagem americano sô devorava o inimigo, vendido e cativo na guerra. Era esse ato um perfeito sacrifício, celebrado com pompa e precedido por um combate real ou simulado " que punha termo à existência do prisioneiro." ⁴⁰

In O Guarany, there is also reference to this custom, when Pery willingly makes himself prisoner of the Aymorês, because, in order to save Cecilia's family, he has taken a powerful poison, which will destroy all the enemy tribe when they devour his body. He is a distinctive prisoner who deserves such a ritual: - "Guerreiro Goytacaz, tu és prisioneiro; tua cabeça pertence ao guerreiro Aymorê; teu corpo aos filhos de sua tribo; tuas entranhas servirão ao banquete da vingança. Tu vaes morrer" ⁴¹. According to Alencar's researches, "anthropophagy" is a glorious ritual, a mythic rebirth to a new life:

"O sacrifício humano significava uma glória insigne reservada aos guerreiros ilustres ou varões egrégios quando caíam prisioneiros. Para honrá-los, os matavam no meio da festa guerreira; e comiam sua carne que devia transmitir-lhes a pujança e valor do herói inimigo... Os restos do inimigo tornavam-se pois como uma hóstia sagrada que fortalecia os guerreiros..." ⁴²

Thus, Alencar compares it to a kind of Holy Communion, through which the Indian warriors acquired all the positive

qualities, including the heroism, of the prisoner. Like Alen-car, Cooper also tries to justify the custom of 'scalping' among the Indians, in The Deerslayer, Natty tells Hurry that God has given each race its gifts:

"A white man's gifts are Christianized, while a redskin's are more for the wilderness. Thus, it would be a great offense for a white man to scalp the dead, whereas it's a signal virtue in an Indian... 'Tis cruel work, I'll allow, but for them it's a lawful work, while for us it would be grievous work."⁴³

However, Hurry and Tom Hutter do not share Natty's beliefs as for 'scalping', since they do not consider the Indians to be human beings: "As for scalping, or even skinning a savage, I look upon them pretty much the same as cutting off the ears of wolves for the bounty, or stripping a bear of its hide."⁴⁴

In spite of Natty's opinion, considering scalping an 'onlawful' deed, the American government, or the "colony" offered "bounty" for the Indian scalps, inducing not only the Indians to kill their enemies, but also the white adventurers who coveted the bounty paid for each "scalp". Cooper's didacticism is repeatedly displayed here, through Deerslayer's words: "...When the colony's laws, or even the King's laws, run ag'in the laws of God, they get to be onlawful, and ought not to be obeyed"⁴⁵.

Leatherstocking accepted 'scalping' as an Indian natural gift, because it was regarded as a "trophy" of war. Thus he does not condemn such custom, in The Pioneers, when he is praising Chingachgook's past heroic performance in war: "He played his part, too, like a man; for I saw him next day, with thirteen scalps on his pole. And I will say

this for the "Big Snake", that he always dealt fair, and never scalped any that he didn't kill with his own hands."⁴⁶

In The Prairie, we see old Leatherstocking worried about the fate of Hard Heart, who was prisoner of the Siouxes, when these Indians, enemies of the young Pawnee, opened his pole and started to count the Sioux scalps:- "... their tempers begin to mount as they remember the number of Tetons you have struck, and better it would be for you now had more of your days been spent in chasing the deer, and fewer on the warpath."⁴⁷ All these customs and rituals of the primitive people emphasizes the dualistic aspect of the *Schauplatz* which includes good and evil in its essence.

4.2.4 - SMOKE AND SMOKING

In Alencar's Ubirajara, smoking is a ritual of peace associated with "hospitality": "Depois que Itaquê ofereceu a Ubirajara o cachimbo da paz, e com ele trocou a fumaça da hospitalidade, os cantores entoaram a saudação da chegada".⁴⁸ But Alencar also explains, in a footnote the religious connotation of the "tobacco". Among the Tupis' beliefs there was the evil spirit called "Anhangã", a kind of ghost who lived in the shadows and had a deadly power:- "Para conjurar essa divindade maléfica, tinham sacerdotes, os pajés, que buscavam sua força e virtude no fumo da planta sagrada, o tabaco".⁴⁹

In Iracema, when Martim arrives at the 'tabajaras' encampment, the old chief Araquém, Iracema's father, is sat at the door of his lodge: "O ancião fumava à porta, sentado

na esteira de carnaúba, meditando os sagrados ritos de Tupã"⁵⁰

The North-American Indians also had the habit of smoking, a fact which is mentioned by Cooper on several occasions, like in The Last of the Mohicans, when Duncan reaches the building that proved to be the place for the council, for Unca's judgement, and also the place of execution:

"...The warriors had reassémbled, and were now calmly smoking, while they conversed gravely... The smoke wreathed above their heads in little eddies, and curling in a spiral form..."⁵¹

However, in The Pathfinder, Cooper refers to "smoke" in a different context: its use by the Indians as a means of communication. Each tribe had its 'smoke code', they used this code to send messages to a distant person usually from the summit of a hill through smoke signs. Thus, the Indians' senses were quickly awoken when they perceived any sign of smoke - the sight of a curling smoke was "like the sudden appearance of a sail at sea..."

"The quick eye of the Tuscarora instantly caught a sight of the smoke, and for quite a minute he stood, slightly raised on tiptoe, with distended nostrils, like the buck that scents a taint in the air, and a gaze as riveted as that of the trained pointer while he waits his master's aim."⁵²

4.2.5 - FUNERAL

"Batuiretê estava sentado sobre uma das lapas da cascata; o sol ardente caía sobre sua cabeça, nua de cabelos e cheia de rugas como o jenipapo. Assim dorme o jaburu na borda do lago"⁵³

In a way, this short description of the old venerable Batuiretê, also called Maranguab, reminds that of the old patriarch of the Delawares, Tamenund, who predicts his last hour is near when he found the noble Uncas, in The Last of the Mohicans:

"His dark, wrinkled countenance was in singular and wild contrast with the long white locks which floated on his shoulders in such thickness as to announce that generations had probably passed away since they had last been shorn."⁵⁴

While the first is completely bald, the latter has still long white locks, but both are aware that their last hours are near. Their frame are now bending under the pressure of many years.

Alencar describes Maranguab's death and the funeral rites. After predicting the destruction of his race by the whites, when his tired eyes have seen Poti together with Martim, as quoted before, he does not speak or move anymore. They think he is sleeping, but, when Poti touches his forehead, he perceives that the old counselor of the Pitiguaras, whose name means 'the great sage of warfare', is dead. Then according to their eschatologic concepts, the grandson Poti sings the 'chant of death' and prepares the ritual:

"... foi à cabana buscar o 'camucim', que transbordava com as castanhas de caju (marks of his old age)... contou cinco vezes cinco mãos. Enquanto Iracema colhia nas florestas a andiroba para ungir o corpo do velho que a mão piedosa do neto encerrou no camucim. O vaso fúnebre ficou suspenso ao teto da cabana..."⁵⁵

Alencar explains that the Indians buried their deads in a special kind of tomb which they called "camucim"⁵⁶ - a kind of urn made of clay, where they put also the dead's

weapons and dearest objects, and some food for the journey to the "happy hunting grounds", to meet his friends.

The "show-place" that witnessed the old chief's life and death, from that time onwards, was named "Maranguab", as a symbol of the harmony between Man and Nature.

According to Cooper's description, the "deathrituals" as well as the funeral rites of the North-American Indians were quite similar to those of the Brazilians. Both cultures had similar eschatologic perspectives. The rite performed to bury the great warrior Uncas and Cora, in The Last of the Mohicans can be compared to the Brazilian custom. The corpses were put into a 'shell', similar to the 'camucim': "... the girls proceeded to deposit the body in a shell ingeniously and not inelegantly fabricated of the bark of the birch; after which they lowered it into its dark and final abode."⁵⁷ The similarities between these funeral rituals can be summarized in two main points:

a - The preparation for the journey to the "happy hunting grounds", where the dead would find pleasant valleys, streams and flowers, and meet their friends and family, are similar in various ways. They indicate a common belief in 'life after death' or 'reincarnation'. Therefore the body was deposited in an 'attitude of repose' facing the rising sun, with the implements of war and of the chase at hand. Alencar explains in footnotes to Ubirajara:

"A essa religião simples e sem aparato, como devia ser uma religião das florestas, ... co-roava a crença profunda e inalterável da imortalidade da alma, revelada pelas cerimônias de inumação."⁵⁸

b - The position in which the corpse is placed or deposited for the final journey: sitting in a position like the "intra-uterin", into the mother's womb before birth, as if waiting for a 're-birth' to a happier life; evokes the myth of "regressus ad uterum"⁵⁹

"Seated, as in life, with his form and limbs arranged in grave and decent composure, Uncas appeared, arrayed in the most gorgeous ornaments...Rich plumes nodded above his head; wampum, gorgets, bracelets, and medals adorned his person..."⁶⁰

The Brazilian Indians were buried in the same position, as Maranguab in Iracema, and Abaré in As Minas de Prata, who willingly got into his own 'camucim', the shape of which only permitted the body to be placed 'seated' into it.

4.3 - EDENIC SENSE

4.3.1 INDIAN FEROCITY

The 'Show-place' delineated by Cooper and Alencar seems to preserve the edenic sense in its deepest roots. Eden keeps here its primitive meaning of "Paradisus" - an expression derived from the Hebraic "gand'eden" which means: the primitive state of pure happiness, previous to the state of wilderness or barbarism; "any place of great beauty and perfection".⁶¹ However, the concept of Eden does not exclude 'evil'; it incorporates the dualistic sense of good and evil, or innocence and wickedness. Thus, even among

the primitive inhabitants of America there are the good Indians and the evil Indians.

Both writers point out this contrast, but in Cooper's novels it is more striking than in Alencar's. Cooper's wicked Indians are really perverse, of an unmeasurable ferocity as we see in The Last of the Mohicans, when a Huron kills a white baby, and soon afterwards the mother, just for the sake of a colorful 'shawl':

"...the gaudy colors of a shawl attracted the eyes of a wild and untutored Huron... The woman, more in terror than through love of the ornament, wrapped her child in the coveted article... the savage relinquished his hold of the shawl, and tore the screaming infant from her arms... the mother darted to reclaim her child. The Indian smiled grimly, and extended one hand in sign of a willingness to exchange..."⁶²

Cooper's vivid description of this scene is really impressive, it keeps the reader in suspense; mainly because it deals with a baby and a mother: - "Here - here - there - all - any - everything", exclaimed the breathless woman, tearing the lighter articles of dress from her person...

"The savage spurned the worthless rags, and perceiving that the shawl had already become a prize to another, his bantering but sullen smile changing to a gleam of ferocity, he dashed the head of the infant against a rock, and cast its quivering remains to her very feet."⁶³

This is the climax of a very moving scene. But there is more evil to come, as a complement of this powerful description. The writer appeals to a contrast, which seems to reinforce the effect:

"... the mother stood like a statue of despair... then she raised her eyes and countenance toward heaven, as if calling on God to curse the perpetrator of the foul deed."⁶⁴

God's name evoked at such a moment gives emphasis to the effect of opposing forces in conflict - good and evil. However, the devilish Huron is not satisfied yet: -

"... and excited at the sight of blood, the Huron mercifully drove his tomawawk into her own brain. The mother sank under the blow, and fell, grasping at her child, in death, with the same engrossing love that had caused her to cherish it when living."⁶⁵

The description of evil among the Indians is, then, a point of dissimilarity in the *Schauplatz* of Alencar and Cooper. While Cooper is able to produce a vivid description of a terrific scene of cold blooded murder, Alencar hardly mentions a scene of indiscriminate killing

In O Guarany, when Pery is telling the story of his life, there is a reference to the way he proved to be the bravest of his tribe, in order to be the leader: - "... Quando Pery abaixou o arco de Ararê, não havia na taba dos brancos uma cabana em pé, um homem vivo; tudo era cinza."⁶⁷

According to A.A. Melo Franco, the legend of the native inhabitants of Brazil being regarded as the "good Indians" has its origins in the first letter sent to Europe by Pero Vaz de Caminha, at the moment of the discovery of the 'Terra de Vera Cruz', in 1500. Another document, written in the same year, called 'The Letter of the Anonimous Pilot', reinforces the elegiac description of the new country and its inhabitants: -

"Os homens e mulheres, formosos de corpo, andavam nus, com toda a inocência. Pescavam, caçavam, dormiam suspensos em redes, cercavam-se de aves lindas e multicores. No meio do clima doce, viviam em pleno estado natural."⁶⁸

Such words could be easily related to the edenic sense present in the Europeans minds about the New World. In O Guarany, Pery is the prototype of the good Indian. He is a Goitacáz, a tribe of the Tupi-Guarany nation, which represents positive qualities, while the Aymorés represent evil: "povo sem pátria e sem religião, que se alimentava de carne humana e vivia como fêras, no chão e pelas grutas e cavernas."

"- Os Aymorés !... Homens quasi nús, de estatura gigantesca e aspecto feroz, coberto de pelles de animais e pennas amarellas e escarlates, armados de grossas clavase arcos enormes, avançavam soltando gritos medonhos... harmonia sinistra que revelava os instinctos dessa horrida selvagem reduzida à brutalidade das feras."⁶⁹

In Cooper's novels, the Delawares or Mohicans stand for good, while the Hurons or Siouxes, also called Mingoes in a pejorative sense, stand for evil. As Pathfinder says: "I call all rascals Mingoes".

"And I tell you that he who is born a Mingo will die a Mingo... - A Mohawk! No, give me a Delaware or a Mohican for honesty; and when they will fight, which wont't all do, having suffered their cunning enemies, the Maquas, to make them women - but when they will fight at all, look to a Delaware, or a Mohican, for a warrior!"⁷⁰

It is said that Cooper's conception of the "antithesis" of 'good and evil Indians' has its origin in the antithetical European ideas of Indian character: - "The Romantic notion of the primitive savage as a representative of the natural goodness of mankind - versus the colonial policy of treating the Indian as a minion of the devil (it was more a rationalization of European aggression than a fact)".⁷¹

4.3.2 - NATURAL RICHNESS

In The Pioneers, some people, mainly the Sheriff, suspected that Old John Mohegan and Leatherstocking knew some secret because they used to go up the mountain frequently: "the natives have long known the use of they are to be found, as the ancient inhabitants of a country?"⁷²

Even the Judge was suspicious that the old Indian and Leatherstocking had been 'privy to the existence of a mine' in the nearest mountain for many years. They questioned some people for believing in the existence of the precious metals, but it was fruitless.

It was difficult for the settlers to believe that neither Old John, nor Leatherstocking had any attachment to material possessions; they did not covet 'precious metals' because once they had been the owners of this country and they did not exploit its richness, but preserved it. They were part of this rich Nature, and lived in harmony with all the elements. Like the Greeks, the native people of America had great respect for Nature, they were not greed explorers. They knew to preserve the balance. As Leathersocking said it was natural to take game for man's eating but not to kill twenty and eat one.

However, in As Minas de Prata the whole plot develops around the secret of the silver mines, an Indian legend adapted by Alencar. While Cooper just suggested the existence of gold or silver mines in the recess of a mountain, Alencar

wrote a long novel, in three volumes, relating the intricacies of a social context ruled by material wealth. Suspense is created by the existence of a mysterious map with the route to the silver mines. Ambitious men, including priests and governors, were even prepared to kill, if necessary, in order to own such a coveted 'map'.

Moribeca, the grandson of Paraguaçu and grandfather of Estácio, whose name means 'man's hunter',⁷³ was a kind of 'pathfinder' who lived in the forests, in contact with the Indians: "Tinha a coragem do forte, e a audácia do ambicioso; a sede de riquezas que nesse tempo arrancava tantos aos seus lares para expô-los aos mil perigos do deserto, também o trazia a êle por esses sertões."⁷⁴ Abaré, the great chief of the 'Tupinambá' nation, showed Moribeca the magnificent cave, where the illusion was perfect to anyone who did not know mineralogy, because that unusual crystalizations cleared by the reflexes of deep light "tinham o brilho embaciado da prata sem polimento".⁷⁵

The Indian chief, Abaré, only agreed to show Moribeca the place where he had taken the bright small stones which adorned his old face, because the grandson of Paraguaçu had promised him to help the Tupinambá nation to fight against the white oppressors. But when Moribeca was preparing an expedition to fulfil his promise, he died. His son, Robério Dias, listened to the story and received the "map": "Era este um pedaço de pano embebido na goma da icica, sobre o qual traçava com tinta de urucu a direção da cordilheira e dos rios principais em relação à Bahia".⁷⁶

"Enquanto falava, via o enfeêmo (Moribeca) despenharem-se aos seus olhos castacas de diamantes, que irradiavam chispas e centelhas de todas as cores do prisma; em torno dele rutilava um céu recamado daquelas estrêlas que o pajê na sua linguagem poética chamava as lágrimas do sol;... um esplendor semelhante à viva fosforescência dos mares tropicais."⁷⁷

The impressive description of the fantastic *Schauplatz* reveals semantic aspects that deserve a closer study. When Alencar refers to the 'silver mines', does it reflect 'national pride' or a poetical exercise with colorful epithets related to brightness?

The most important aspect, for the present study, is the Indian story which is presented parallel to the account of the origin of the silver mines. It is the story of Abarê, the great "pajê" of the Tupi nation, who saw his once powerful nation 'Tupinambã' be driven to the interior and his people "expulso das formosas ribeiras de Paraguaçu e Maragogipe pelo feroz emboaba"⁷⁸ his tribe dispersed and his sons captive of the white foreigners.

Abarê said to his people: - "Uni-vos como as águas do grande rio, e então precipitai-vos sobre as tabas dos brancos, porque sereis invencíveis como a torrente veloz!"⁷⁹ But they did not listen to the old sage, and emigrated through the forests to the Amazon valley. When Abarê saw 'the last tupinambã' disappearing into the forests, he went in the opposite direction, to the 'show-place' of his childhood. He was so upset that he decided to sleep inside a deep cave, and in the recess of that mountain he casually discovered that 'magnificence of nature': the supposed silver mines.

As for the destiny of his nation, as well as for his physical aspect, the venerable Tupi chief could be compared with Chingachgook, and the Mohican nation.

"O velho pajé lá está acocorado na crista do rochedo... Imóvel e estreitamente ligado ao negro rochedo como uma continuação dele, o selvagem ancião parece algum ídolo americano, que o rude labor dos aborígenes houvesse lavrado no píncaro da rocha... As longas e alvas cãs espargem-se pelas espáduas... Do rosto seu, lhe ficou a fronte nua e proeminente, onde os raios do sol nascente batem de chapa..."⁸⁰

While Old John seemed "a picture of resigned old age", but his dark fiery eyes "told a tale of passions unrestrained, and of thoughts free as air,"⁸¹ the old Abaré's eyes "tão fortes ainda, que se afrontam com os esplendores do sol", seem to expect a forthcoming event yet, "os estende pelo horizonte além como se devassassem a incomensurável distância."⁸²

4.3.3 - NO FORESTS, BUT PLAINS

The "show-place" of Alencar's O Gaucho and Cooper's The Prairie present certain characteristics which are not evident in the other novels. There are no more dense forests, but immense plains: the desolate 'rolling prairies' or the solitary 'pampa'.

Alencar describes the extreme south of Brazil, a region called 'pampa' or 'savana', melancholic and solemn, where loneliness seems more striking. This is the "show-place" of O Gaucho:

"A savana se desfralda a perdêr de vista, ondulando pelas sangas e coxilhas que figuram as flutuações das vagas nesse verde oceano. Mais profunda parece aqui a solidão, e mais pavorosa, do que na imensidade dos mares... O viandante perdido na imensa planície, fica mais isolado, fica oprimido. Em torno dele faz-se o vácuo: súbita paralisia invade o espaço, que pesa sobre o homem como lívida mortalha."⁸³

In the "Author's Introduction", Cooper explains: "the origin and date of the Great American Prairies form one of nature's most majestic mysteries"⁸⁴ This is the "show-place" of the last novel of this series - The Prairie, where he describes the peculiarities of the region that lies between the Rocky Mountains and the Pacific. The prairie is like a broad belt of "comparative desert", which appears "to interpose a barrier to the progress of the American people westward" and also "the final gathering place of the redmen", who had been driven westward by the white "civilization".⁸⁵

Cooper describes the solitary and "peculiar scenery" through the first impression of Ishmael Bush's family, which gave "to the party a marked character of wilderness and adventure" because of the "long, narrow, barren perspectives" relieved only "by a pitiful show of coarse though somewhat luxuriant vegetation,"

"... the eye became fatigued with the sameness and chilling dreariness of the landscape. The earth was not unlike the ocean... There was the same waving and regular surface, the same absence of foreign objects and the same boundless extent to the view."⁸⁶

Both writers compare these immense plains 'the prairie' or the 'pampa', with the ocean, because of their undulating surface. Alencar and Cooper seemed to have been deeply

'impressed by the striking 'resemblance between the water and the land'. However, while Cooper considers it as a "geologist" trying to find out a simple and reasonable theory to explain the formation of the prairie; Alencar views this 'phenomenon of Nature' in poetic terms:

"Lavor de jaspe, embutido na lâmina azul do céu, é a nuvem. O chão semelha a vasta lâpida musgosa de extenso pavimento. Por toda a parte a imutabilidade. Nem um bafo para que essa natureza palpíte; nem um rumor que simule o balbuciar do deserto.
Pasmosa inanição da vida no seio de um alúvio de luz!"⁸⁷

Alencar, then associates Man and Nature, saying that among all the inhabitants of the 'pampa' - "... a árvore, a ema, o touro, o corcel..." - no one reflect the energetic soul of the 'pampa' like the man, "o gaúcho": "De cada ser que povoa o deserto, toma êle o melhor; tem a velocidade da ema ou da corça, os brios do corcel e a veemência do touro"⁸⁸

Certainly, it was not without a purpose that Cooper chose this "show-place" for the last adventure of his hero, Natty Bumppo, who is now an old trapper revealing some common traits with the lonely prairie, whose "matted grass of the lower land presented obstacle which fatigue began to render formidable"⁸⁹ Cooper introduces old Leatherstocking in such a peculiar "show-place" that it lends to his figure "the suggestions of a significance more than human"⁹⁰

"The sun had fallen below the crest of the nearest wave of the prairie... In the center of this fiery flood, a human form appeared, drawn against the gilded background, as distinctly... as palpable, as though it would come within the grasp of any extended hand. The figure was colossal, the attitude musing and melancholy..."⁹¹

Due to the effects of the sunset light, it is impossible to distinguish the "just proportions or true character" of that colossal figure. Thus, the harmony of 'this man with this nature' transfigures him into a myth: the New Man of the New World.

4.3.4 - ECOLOGICAL SENSE

Corroborating with the Edenic sense and the myth of "El Dorado", there is also the natural ecological sense. The Indians are instinctively aware of the essential importance of Nature's preservation, because their survival depends on it. Then, this awareness is deeper than the modern concept of 'Ecology' as "the branch of biology that deals with the relations between living organisms and their environment"⁹³, from the Greek (oikos) = house + (logos) = study.

In the primitive *Schauplatz*, Ecology implied in a mutualistic relationship, which consequently preserved the natural equilibrium. But, it seems that the first colonizers did not comprehend it when they wasted the natural resources and tried to impose the concepts of a different race upon the Indians, which caused the conflict. They did not understand that the Indians were part of that rich primitive Nature. In contact with their 'habitat', the virgin forests, they were free, great, brave and happy, as Pery explained to Cecy:

"Vê, senhora: a flor que Pery te deu já murchou porque saíu de sua planta; e a flor estava no teu seio. Pery na taba dos brancos, ainda mesmo junto de ti, será como esta flor; tu terás vergonha de olhar para elle... Lá o selvagem seria um escravo dos escravos; e quem nasceu o primeiro pode ser teu escravo; mas é senhor dos campos, e manda aos mais fortes."⁹²

However, the white man insisted on changing the redskins' customs and beliefs. They said it was their mission 'to Christianize' the New World. Old John, in The Pioneers, is the most striking example - "Old John and Chingachgook were very different men to look on," says Leatherstocking in his melancholy recollections...

"In the 'fifty-eight war' he was in the middle of manhood and taller than now... If you had seen him, as I did, the morning we beat Dieskau from behind our log walls, you would have called him as comely a redskin as ye ever set eyes on."⁹³

Natty is compelled to speak in favour of his Indian friend because the landlady has just remarked that 'it's no much like a snake that Old John is looking now'. While 'an old sergeant' says: "I remember, howsomever, to have heard mention made of the "Great Snake", as he was called, for he was a chief of renown, but little did I ever expect to see him enlisted in the cause of Christianity, and civilized like old John."⁹⁴ Then Leatherstocking retorted: "Oh! he was Christianized by the Moravians, who were always overintimate with the Delawares."⁹⁵ But, in his opinion, if they had been left to themselves, 'there would be no such doings now', the rivers and the hills would have been kept as 'good hunting grounds' by their right owners.

Alencar also regrets 'the lost purity' of his homeland.

In the opening page of O Sertanejo, he says:

"De dia em dia aquelas remotas regiões vão perdendo a primitiva rudeza, que tamanho encanto lhes infundia.

A civilização que penetra pelo interior corta os campos de estradas, e semeia pelo vastíssimo deserto as casas e mais tarde as povoações. Não era assim no fim do século passado..."⁹⁶

Cooper's claims are wider and stronger, as in The Pioneers, where Leatherstocking, who is a silent, but revolted spectator of the wicked and wasteful manner in which the settlers were shooting thousands of birds, and trapping thousands fish with their nets, finally says: "This comes of settling a country! ... as God made them for man's food, and for no other disarnable reason, I call it sinfull and wasty to catch more than can be eat."⁹⁷

In Alencar's novels such strong 'appeals' for preserving Nature are not found often, probably because there was no report of indiscriminate destruction of Brazilian Flora and Fauna, at that time. Since most of his novels, portray a time previous to European dominion, when the native people loved and preserved Nature, as their 'holy habitat' and there was no 'wasty' killing of birds or fishes because of their intinctive ecological sense.

Cooper expresses through Leatherstocking all his revolt against the time when the "heavens were alive with pigeons" and every species of firearms was seen in the hands of men and boys. Natty says: "...till you made your clearings, there was nobody to skear or hurt them. I loved to see them come into the woods... hurting nothing... as harmless as a garter snake..."

"Well! The Lord won't see the wastes of his creatures for nothing, and right will be done to the pigeons, as well as others, by and by."⁹⁸

The native inhabitants miss a time when they only feared the violence of Nature caused by the four elements: water, earth, fire and air, which is reflected in their rituals and when the rivers and mountains' were 'good hunting grounds' with natural ecological balance.

4.4 - THE LANGUAGE OF THE NEW WORLD

As a consequence of the Romantic movement, a linguistic revolution emerged in literature, against the segregation of high or low vocabulary - "nobles or bas words".⁹⁹ Victor Hugo proclaimed himself against this discrimination, because language is in perennial evolution. Then, the category of a work should be fixed according to its intrinsic value - 'the genius of an idiom', which sought for its roots and dug its etymology out.¹⁰⁰

Thus, the mixture of archaisms and peculiar regional dialect forms were gradually being introduced into the basic linguistic matrix. This occurred mainly in the New World, where the primitive languages of the native people provided "the picturesque sense". Logically the American Indian could not speak in the same way as the European people did. *Iracema* would only make use of elements which were part of her natural habitat: -

"- Quando tu passas no tabuleiro, teus olhos fogem do fruto do jenipapo e buscam a flor do espinheiro; a fruta é saborosa, mas tem a cor

dos tabajaras; a flor tem a alvura das faces da virgem branca; Se cantam as aves, teu ouvido não gosta já de escutar o canto mavioso da graúna, mas tua alma se abre para o grito do japim..."¹⁰¹

Iracema's metaphorical speech reflects Flora and Fauna typically Brazilian, and the dense discourse has a deeper meaning: her feminine instincts told her that her beloved white husband is missing his own people - all the love she devoted him is unable to tie him definitely to the new country.

This primitive language mirrors the naïvety of the American people and all the exotic primitivism of Nature. While the civilized white people use a more sophisticated vocabulary, as a reflex action on their cultural background.

The native language, Cooper said, "has the richness and sententious fullness of the Chinese". The native speaker "expresses a phrase in a word, and he will qualify the meaning of an entire sentence by a syllable"¹⁰² - and the simplest inflections of his voice convey different significations:

"The imagery of the Indian, both in his poetry and his oratory, is Oriental - chastened, and perhaps improved, by the limited range of his practical knowledge. He draws his metaphors from the clouds, the seasons, the birds, the beast, and the vegetable world."¹⁰³

The language of the New World is a kind of mirror of the 'show-place', and is enriched by expressions derived from this magnificent Nature. According to V. Hugo, a poet ought not to choose the 'beauty', but the 'peculiar', when

he selects his descriptive material. Thus, the "local color"¹⁰⁴ would not be in the surface of the drama, but deep inside the heart of the work, from where it would spread out...

4.4.1 - HAS THE NOVEL NO "POETICS"?

It has often been maintained the conviction that the novel has no "poetics" - "that it can never and should never have one"¹⁰⁵ However, it has been considered as a 'hybrid genre' which implies the combination of the three main genres 'Epic , Lyric and Dramatic'. Therefore it includes poetry. It is not difficult to demonstrate that the novel is coherent enough as a genre, through its combined insights, its cultural history and its tradition, and "it is vital enough to survive any amount of theory".¹⁰⁶

It might be objected that the novel is a narrative, in prose style. But, does this mean that "poetics" can only be recognized by its traditional verse form? If the distinction between prose and poetry means a specific way of displaying words and sentences, the present paper will dare to display in this way the most poetical passages of Alencar's and Cooper's novels. According to Alencar, in O Guarany, Pery is a natural poet, a fact which can be exemplified by the loving words he addresses to Cecy: -

"Escuta, Pery é filho do sol,
e renegava o sol
si elle queimasse a pelle de Cecy.

Pery ama o vento;
 e odiava o vento
 si elle arrancasse um cabello de ouro de Cecy.

Pery gosta de ver o céu,
 e não levantava a vista
 si elle fosse mais azul do que os olhos de Cecy."¹⁰⁷

Then Pery tells Cecy the legend of Tamandaré, a Brazilian myth of Tupi origin, associated with purification through water, a renewal process or rebirth for a happier life, which is a kind of Indian version of the legend of Noah's Ark. The 'Indian way of speaking' is represented by short sentences, with dense figurative meaning, rather like the style used in modern poetry:-

"A água veio
 subiu e cresceu;
 o sol mergulhou e surgiu
 uma, duas e trez vezes.

A terra desapareceu;
 a árvore desapareceu;
 a montanha desapareceu.

A água tocou o céu;
 e o Senhor mandou então que parasse.

O sol olhando
 só viu céu e água,
 e entre a água e o céu,
 a palmeira
 que boiava levando Tamandaré e sua companheira."¹⁰⁸

A similar style is present in Chingachgook's way of speaking, in The Last of the Mohicans, when he tells Hawkeye the origin of his people and how happily they lived when the first palefaces came among them, a kind of cosmogonic myth related to rebirth, return to the origin:

"They came in a large canoe... then

we were one people, and
 we were happy.
 The salt lake gave us its fish,
 the wood its deer, and
 the air its birds.

We took wives
 who bore us children;
 we worshiped the Great Spirit, and
 we kept the Maquas beyond the sound of
 our songs of triumph!"¹⁰⁹

Cooper's white hero is also a poet, mainly when
 he speaks about the forests - his holy habitat. In The
Deerslayer, Judith asks him: "And where, then is your
 sweetheart?"

"She's in the forest,...
 hanging from the boughs of the trees,
 in a soft rain -
 in the dew on the open grass -
 the clouds that float about
 in the blue heavens -
 the birds that sing
 in the woods -
 the sweet springs
 where I slake my thirst -
 and in all the other glorious gifts
 that come from God's Providence!"¹¹⁰

Imagery is a common device of both poets. Alencar's
 and Cooper's eloquent descriptions display a vivid picture
 before the readers' eyes, as we see in Iracema:

"Iracema saiu do banho;
 o aljôfar d'água ainda a roreja,
 como ã doce mangaba
 que corou em manhã de chuva.

Enquanto repousa,
 empluma das penas do garã
 as flechas de seu arco,

e concerta com o sabiã da mata,
 pousado no galho próximo,
 o canto agreste."¹¹¹

The Indian metaphorical speech is not only sonorous like poetry, it is also semantically rich as for example, when a Mohican girl - Wah-ta-Wah, proudly speaks about her race and her fiancé Chingachgook - the young chief:

"Who has ever heard
 the name of a young Delaware!...
 Tamemund himself,
 though now as old as the pines on the hill,
 or as the eagles in the air,
 was once young;
 his name was heard
 from the great salt lake
 to the sweet waters of the west.

...Do the eagles fly as high,
 is the deer as swift,
 or the panther as brave?
 Is there no young warrior of that race?

Let the Huron maidens open their eyes wider,
 and they may see
 one called Chingachgook, who is
 as stately as a young ash, and
 as tough as the hickory."¹¹²

All these examples make clear that the answer to the question put forward in the beginning is 'No', the novel really has 'poetics'.

From time to time critics have tried to define 'pure poetry', but only a few have attempted to define 'pure novel', which is now accepted as a 'mixed genre'¹¹³. Therefore, as noted in the Introduction, the 'Show-place' novel contains a combination of Epic, Lyric and Dramatic elements, which confirms that the novel has 'poetics', derived from the majestic *Schauplatz*.

NOTES

¹ COOPER, James Fenimore. The Last of the Mohicans. New York, New American Library, 1962. p.32

² Ibid., p.356-7

³ ALENCAR, José de. As Minas de Prata. 5 ed. São Paulo, s.d. v.1, p.132.

⁴ LAWRENCE, D.H. Studies in Classic American Literature. New York, Doubleday, 1953. p.45.

⁵ COOPER, The Last... p.187-8

⁶ ALENCAR, José de. O Guarany. Rio de Janeiro, Civilização Brasileira, 1931. p.141.

⁷ ALENCAR, José de. Iracema. 7.ed. São Paulo, Ática, 1977. p.79.

⁸ LAWRENCE, p.63-4

⁹ ALENCAR, Iracema, p.66

¹⁰ Ibid., p.61

¹¹ Ibid.

¹² Ibid. p.62 - The author explains the etymological origin of the name of his birthplace - Quixeramobim, in the present State of Ceará, as well as the legend that explains the meaning of this word in the Indian language.

¹³ Ibid.

¹⁴ Ibid. p.63 - As explained before, this metaphorical statement predicts the destruction of the Indian race by the whites, which points to the Indians eschatologic philosophy.

¹⁵ Ibid.

¹⁶ORICO, Oswaldo. Os Mythos Amerindios. Rio de Janeiro, São Paulo. Ed., 1929. p.15-16

¹⁷COOPER, The Last..., p.36-7

¹⁸Ibid., p.37

¹⁹Ibid.

²⁰Ibid.:

²¹Ibid... p.38

²²Ibid.

²³Ibid.

²⁴ELIADE, Mircea. Mito e Realidade. São Paulo, Perspectiva, 1972. p.47

²⁵ALENCAR, José de. Ubirajara. 5.ed. São Paulo, Ática, 1977. p.23-24

²⁶ORICO, p.49. The author explains that the wind, the sun, rain, storms, lightning and vegetation constitute the origin of the Indians' amazement or rapture.

²⁷COOPER, The Last ... p.367. - Besides Chingachgook who mentions "Manitou" or the "Great Spirit" several times, throughout the novels, the old sage Tamenund also evokes their supreme deity when he is overwhelmed by the unexpected discovery of Uncas: "I thank the Manitto, that one is here to fill my place at the council fire, Uncas, the child of Uncas, is found!"

According to WEBSTER'S New World Dictionary of the American Language, New York, World . 1951. v.1. p.800 - Manitou: American indian word; he is a god... a spirit of force underlying the world and life, understood as a nature spirit of both good and evil influence (also "manitu, manitto).

²⁸ALENCAR, Ubirajara, p.22 - A long explanation is included in the footnotes related to the Indians' primitive religion, mythology and superstitious mysticism.

²⁹COOPER, The Last..., p.20

³⁰Ibid. p.270

³¹Ibid. p.270-1.

32

Ibid. p.271

³³ALENCAR, p.67³⁴Ibid

³⁵Ibid. p.67-8 - Alencar explains the meaning of the name "Coatiabo" in the Tupi language. It derives from "coatiá" (quati) = to paint, and the suffix "abo" = the object which receives the action of the verb. Then Coatiabo is the man who has been painted, who received the Indian baptism.

³⁶COOPER, James Fenimore. The Pioneers. New York, New American Library, 1964. p.148.

³⁷Ibid. p.381

³⁸COOPER; James Fenimore. The Deerslayer, New York, New American Library, 1963. p.406.

³⁹ALENCAR, Ubirajara, p.40-2 - Extensive footnotes explain and justify the Indian custom of "anthropophagy" or cannibalism as a mystic ritual and not an act of barbarism.

⁴⁰Ibid. p.40⁴¹ALENCAR, Ubirajara, p.257⁴²ALENCAR, Ubirajara, p.42⁴³COOPER; The Deerslayer, p.41⁴⁴Ibid.⁴⁵Ibid., p.42⁴⁶COOPER, The Pioneers, p.148⁴⁷COOPER, The Prairie, p.287⁴⁸ALENCAR, Ubirajara, p.50⁴⁹Ibid., p.22⁵⁰ALENCAR, Iracema, p.16⁵¹COOPER; The Last ... p.290-2

⁵² COOPER, The Pathfinder, p.13

⁵³ ALENCAR, Iracema, p.63

⁵⁴ COOPER, The Last... p.347

⁵⁵ ALENCAR, Iracema, p.63

⁵⁶ ALENCAR, Ubirajara, p.24 - "Os indígenas encerravam suas múmias em túmulos especiais, a que davam o nome de 'Camuncins' e as acompanhavam não só das armas e objetos de uso próprio, como de alimentos para a viagem aos campos alegres, onde iam reviver os guerreiros e suas mulheres".

⁵⁷ COOPER, The Last ... p.410

⁵⁸ ALENCAR, Ubirajara, p.22-3

⁵⁹ ELIADE, p.78-9

⁶⁰ COOPER, The Last... p.403

⁶¹ WEBSTER' - v.2, p.1057

⁶² COOPER, The Last... p.206

⁶³ Ibid., p.207

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ ALENCAR, O Guarany, p.100

⁶⁷ FRANCO, Afonso Arino de Melo. O Índio Brasileiro e a Revolução Francesa, 2.ed. Rio de Janeiro, Olympio, 1976. p.19.

⁶⁸ Ibid. p.20 - "A comparação que faz dos índios com os europeus se resume na idéia de que o ser que vive à lei da natureza é sempre mais perfeito do que o deformado pela civilização.

⁶⁹ ALENCAR, O Guarany. p.75, 214

⁷⁰ COOPER, The Last... p.43

⁷¹ABEL, Darel. The Rise of National Literature, In: _____ .
American Literature, New York, Barron's, 1963. p.374

⁷²COOPER, The Pioneers... p.304

⁷³ALENCAR, As Minas de Prata, v.3, p.273 - "Aquele guerreiro era um valente roteador dos sertões; o gentio o chamava Moribeca - 'o caçador de gente'".

⁷⁴Ibid. p.273

⁷⁵Ibid. p.276

⁷⁶Ibid., p.277

⁷⁷Ibid., p.278

⁷⁸Ibid., p.269 - According to Alencar the Portuguese colonizers were called by the native people "emboaba", from Tupi origin as quoted by Aurelio Buarque de HOLANDA. Novo Dicionário da Língua Portuguesa. Rio de Janeiro, Nova Fronteira, 1975. p.509.

⁷⁹Ibid., p.270

⁸⁰Ibid., p.268

⁸¹COOPER, The Pioneers, p.130

⁸²ALENCAR, As Minas de Prata, v.3 p.268

⁸³ALENCAR, José de. O Gaucho. Rio de Janeiro, Letras e Artes, 1964, p.14

⁸⁴COOPER; James Fenimore. The Prairie. New York, New American Library, 1964. p.vi

⁸⁵Ibid. p.vi, vii

⁸⁶Ibid. p.14

⁸⁷ALENCAR; O Gaucho, p.14

⁸⁸Ibid., p.15

⁸⁹COOPER, The Prairie, p.15

- ⁹⁰ABEL, p.366
- ⁹¹COOPER, The Prairie, p.15
- ⁹²ALENCAR, O Guarany, p.308
- ⁹³COOPER, The Pioneers, p.148
- ⁹⁴Ibid. p.149
- ⁹⁵Ibid.
- ⁹⁶ALENCAR, José. O Sertanejo. Rio de Janeiro, Tecnoprint, s.d. p.11.
- ⁹⁷COOPER, The Pineers, p.235
- ⁹⁸Ibid.
- ⁹⁹HUGO, Victor. Préface de Gromwell, Paris, Larousse, 1972. p.66
- ¹⁰⁰Ibid., p.77 - In his poem "Réponse a un Acte d'Accusation", V.Hugo said that he had already put a "bonnet rouge" on the old dictionary, as quoted by Victor M. Aguiar e Silva in: Teoria da Literatura, São Paulo, Martins Fontes Ed., 1976, p.460.
- ¹⁰¹ALENCAR, Iracema, p.76.
- ¹⁰²COOPER, The Last ... p.vi
- ¹⁰³Ibid., p.v.
- ¹⁰⁴HUGO, Préface de Gromwell... p.84
- ¹⁰⁵STEVICK, Philip. The Theory of the Novel. New York, Free Press, 1967, p.1
- ¹⁰⁶Ibid.
- ¹⁰⁷ALENCAR, O Guarany, p.216
- ¹⁰⁸Ibid., p.318
- ¹⁰⁹COOPER, The Last ... p.37

¹¹⁰COOPER, The Deerslayer, p.124

¹¹¹ALENCAR, Iracema, p.14-15

¹¹²COOPER, The Deerslayer, p.251.

¹¹³STEVICK, p.2

5. A PARALLEL BETWEEN TWO 'SHOW-PLACE' NOVELS:

O GUARANY

by José de Alencar

THE DEERSLAYER

by James F. Cooper



"Pour rendre sensibles par une image les idées que nous venons d'aventurer, nous comparerions la poésie lyrique primitive à un lac paisible qui reflète les nuages et les étoiles du ciel; l'épopée est le fleuve qui en découle et court, en réfléchissant ses rives, forêts, campagnes et cités, se jeter dans l'océan du drame. Enfin, comme le lac, le drame refléchi le ciel; comme le fleuve, il refléchi ses rives; mais seul il a des abîmes et des tempêtes."¹

- Victor Hugo -

O Guarany by José de Alencar and The Deerslayer by James F. Cooper are the most representative of the 'Show-place' novels. They are focused on here because they portray a real state of primitiveness. The elements described in the Introduction as typical characteristics of this new kind of novel, will be illustrated through a study of parallels in the two novels, starting with the realistic configuration of Time and Place. Then the 'theatrical devices' demonstrated in the following section, will help to establish a semantic parallel, as well as to associate the plot-events with Nature's 'mood and atmosphere', since 'sunrise' and 'sunset' can be related to 'cosmogony' and 'eschatology', or to the striking contrasts between the 'tropical colors' of Brazil and the 'soft tints' of the North-American scenery.

Nature as a divine being, in the Edenic sense, is compared to a temple, where "the four elements" - fire, air, earth and water, exercise their influence upon all living beings especially upon Man, who plays an important role by reciprocating the influences received. However, other external influences, like the European colonizers, break up this ecological balance and the harmony between Man and Nature.

As for the two heroes, the Brazilian Pery and the North-American Deerslayer, they represent that new category of men who live in close communion with Nature, as will be perceived through the description of their physical 'frame, attire and accoutrements', which projects the psychological

profile of the New Man of the New World. The sixth part of this study of parallels will identify some structural similarities in the 'human scenery' of the two novels. It will also indicate some contrasting elements, mainly in the climax of the stories, where beautiful 'scenic effects' are achieved in the description of the *Shauplatz* - the natural open theatre. Finally, Nature restores its balance and many figurative 'expressions derived from Nature' provide a last parallel between these two 'Show-place' novels.

5.1 - THE ARTISTS DISPLAY THE 'SHOW-PLACE'

The Brazilian and North-American landscapes are profusely displayed before the reader's eyes, revealing some converging points, but keeping their national features and colors. Like 'stage designers' Alencar and Cooper provide directions about the basic elements of the setting: - time, space and environment. According to Oscar Brockett, in 'Spectacle, Setting and Costumes', one of the most important functions of the setting is to give information helping to establish when and where the action occurs"²

- TIME

O Guarany

"No ano da graça de 1604, o lugar que acabamos de descrever estava deserto e inulto; a cidade do Rio de Janeiro tinha se fundado havia menos de meio século e a civilização não tivera tempo de penetrar o interior."³

The Deerslayer

"The incidents of this tale occurred between the years 1740 and 1745, when the settled portions of the colony of New York were confined to the four Atlantic countries, a narrow, belt of country..."⁴

The time is set, then, the 'space' is beautifully described, with some semantically similar elements: "virgin wilderness" - rich forests - the shores of the river - verdure".

- PLACE

"A vegetação nessas paragens ostentava outrora todo o seu luxo e vigor; florestas virgens se estendiam ao longo das margens do rio, que corria no meio das arcarrias de verdura e dos capitéis formados pelos leques das palmeiras."⁵

"Broad belts of the virgin wilderness not only reached the shores of the first river, but they even crossed it... So rich and fleecy were the outlines of the forest, that scarce an opening could be seen... presenting one unvaried hue of unbroken verdure."⁶

The environment is gradually revealed, Nature has "grandeur" in its "solemn solitude", like a "pompous scenery":

"... o dia cahindo envolvia a terra nas sombras pardacentas do ocaso... Tudo era grande e pomposo no cenário que a natureza, sublime artista, tinha decorado para os dramas majestosos dos elementos em que o homem é apenas um simples comparsa."⁷

"...while the trunks of the trees rose in gloomy grandeur in the shades beneath... In such a vast picture of solemn solitude, the district of country we design to paint sinks into insignificance..."⁸

In the first chapter, the two artists do not exhaust their natural resources of vivid description. They go on. They have a lot to paint. The 'show-place' is not complete yet.

5.2 THEATRICAL DEVICES

Detailed 'stage directions' or descriptions, give the reader considerable help in visualization. According to O. Brockett the reader must fill in those elements which are provided by a stage production:

"Unless he can envision the action, the characters, the lighting, the setting, the costumes, the properties and the spatial relationships, he may fail to grasp the power of the material."⁹

The effects of 'light and shadow' or day and night are poetically used by Alencar and Cooper:

THE SUNRISE

"... e a luz branca da alvorada veio empallidecer as sombras da noite. Pouco a pouco o dia foi rompendo; o arrebol da manhã desenhou-se no horizonte, tingindo as nuvens com todas as cores do prisma. O 1º raio de sol, desprendendo-se daqueles vapores tenues e diaphanos, deslisou pelo azul do céu e foi brincar..."¹⁰

"... it was not long before the deep obscurity which precedes the day began to yield to the returning light. If any earthly scene could be presented to the senses of man that might soothe his passion... it was that... as the hours advanced changing night to morning."¹¹

The scene is the same, focusing on 'the sunrise', but the region where it occurs is different and this difference is in the painting of the two artists. Alencar's description reflects 'all the colors' of a tropical country, while Cooper portrays just the contrast of 'obscurity and light'. The contrast between Brazilian and North-American landscapes can

be better appreciated as the descriptions go on:

"... tingindo as nuvens com todas as cores do prisma... O astro assomou, e torrentes de luz inundaram toda a floresta, que nadava num mar de ouro marchetado de brilhan-tes que scintillavam em cada uma das gotas de orvalho suspensas às folhas das árvores."¹²

"...the hours advanced changing night to morning. There were the usual soft tints of the sky in which neither the gloom of darkness nor the brilliancy of the sun prevails, and under which objects appear more unearthly and... holy than at any portion of the twenty-four hours."¹³

The Brazilian sunrise reflects all the colors and also 'the brilliancy' of jewels - 'ouro e brilhantes', while the American has "the usual soft tints". It is interesting to analyse the reflex of this magnificent scene on the human beings who witnessed it:

"Os habitantes da casa, despertando admiravam esse espetáculo magnífico do nascer do dia (que) depois de tantas atribuições... nunca esses campos verdes, esse rio puro e limpo, essas árvores florescentes, esses horizontes descortinados se haviam mostrado a seus olhos tão bello, tão risonhos como agora. É que o prazer e o sofrimento não passam de um contraste..."¹⁴

"... Hutter and Hurry witnessed without experiencing any of that calm delight which the spectacle is wont to bring... The beautiful and soothing calm of eventide has been extolled by a thousand poets and yet it does not bring with it the far-reaching and sublime thoughts of the half-hour that precedes the rising of a summer's sun."¹⁵

While the inhabitants of 'the house' (D. Antonio's family) were deeply moved by the 'spectacle', the hunters Hutter and Hurry, who were looking for 'scalps', did not experience "that calm delight".

THE SUNSET

The sunset is another poetical moment beautifully portrayed by the two 'poets', who know how to make use of contrasting elements, like the "chiaroscuro", to achieve the effect of a third dimension - a device also used by painters.

"O dia declinava rapidamente e as sombras da noite começavam a estender-se sobre o verde-negro da floresta. (D. Antonio's family)... com os olhos no horizonte recebiam esse ultimo raio de despedida. ...Para elles esse sol era a imagem de sua vida; o acaso era a sua hora derradeira, as sombras da eternidade se estendiam já como as sombras da noite."¹⁶

"By this time the day was fairly departing, and objects were already seen dimly... In the broad lake, however, the light still lingered, and around the immediate scene... it cast a glare that bore some faint resemblance to the warm tints of an Italian or Grecian sunset. The logs of the hut and ark had a sort of purple hue, blended with the growing obscurity..."¹⁷

It is an expert in The Theatre Arts, Oscar Brockett, who says: "Other effects may also derive from color. A hue of light value can help to create a feeling of openness and space while a dark color may aid in arousing the sense of depression and confinement."¹⁸

In both works, the 'sunrise' is, in some way, associated with the events in the plot, and it transmits a sense of hope and renewal, revealing a cosmogonic perspective with the birth of a new day - a new life. Something similar occurs with the 'sunset', in which 'shadows' predict the

opposite, hopelessness and death, related to an eschatologic perspective of the end of the day - or life.

As for the 'theatrical devices', it can be clearly perceived from the quoted texts, how profuse are the effects of color and light. The setting is lacking the effect of sound, which will come later with the human voices, and the poetical Indian language. But, birds and insects also produce sounds:

"... um grillo escondido no toco de uma árvore começava a sua canção: era o trovador insecto saudando a aproximação da noite.¹⁹

"The hymns of birds, too, have no novel counterpart in the retreat to the roost or the flight to the nest... accompany the advent of the day..."²⁰

In the vivid descriptions of the two writers, the hymns of North-American birds, or the humble Brazilian cricket singing alone, are particularly poetical. They are small components of great sceneries, but they are also conscious of the important moment they are living. Thus, assuming an Epic greatness, because of the poetical and ecological significance, the *Schauplatznovelle* evokes heroic and nostalgic moments that transcend the mere realism of the landscapes.

5.3 - NATURE AS A TEMPLE

Like the Greeks, who loved and preserved Nature as a holy being, Alencar and Cooper succeeded in portraying such a feeling through their heroes' behaviour and transmitting it to the readers. Nature as 'divinity', which

deserves respect, is present in both books, and the word "temple" is common to the following passages:

"...nem uma réstea de sol penetrava nesse templo da criação ao qual serviam de colunas os troncos seculares dos acaris e araribás"²¹

"It was probably from a similar scene that the mind of man first got its idea of the effects of Gothic tracery and churchly hues; this temple of nature producing some such effect."²²

The two writers' share similar beliefs concerning the origin of the cosmos. Their 'show-place', as a reflex of the 'cosmos', can be associated to Empédocle's "theory of the four elements"²³ - fire, air, earth and water.

FIRE is represented by the 'sun', an important element as we have seen in the quotations describing the 'sunrise' and 'sunset'. It is a fundamental element of the world, according to Heráclito's principles.

AIR is associated with the 'healing power' of Nature which restores man's physical and mental health, e.g., D. Antonio de Mariz confesses "Tenho 60 anos... O contato deste solo virgem do Brazil, o ar puro destes desertos remoçou-me..."²⁴

As for Cooper's hero, when he first sees the landscape near the Glimmerglass Lake, Deerslayer says: "Hurry, your Judith ought to be a moral and well-disposed young woman, if she has passed half the time you mention in the centre of a spot so favored."²⁵

EARTH, the soil where plants grow is represented by the luxuriant vegetation of Brazil and North-America, which has always been a motive of national pride, because of its exceptional fertility.

The authors' pride in the rich vegetation of the *Schauplatz* is evident in the following quotations:

"... o crepusculo reinava nas profundas e sombrias abobodas de verdura: a luz, coando entre a espessa folhagem se decompunha inteiramente; nem uma restea de sol penetrava nesse templo da criação, ao qual serviam de colunas os troncos seculares dos acaris e araribás." ²⁶

"Centuries of summer suns had warmed the tops of the same noble oaks and pinés, sending their heats even to the tenacious roots... in the depths of a forest, of which the leafy surface lay bathed in the brilliant light of a cloudless day... the trees rose in gloomy grandeur in the shades beneath." ²⁷

Some expressions here are semantically similar:

| | |
|--------------------------|------------------------|
| seculares | centuries |
| espessa folhagem | leafy surface |
| profundas e sombrias | depths, gloomy, shades |
| luz (sol) | brilliant light |
| abobodas | tops |
| acaris e araribás(trees) | oaks and pines |

In spite of the similar connotation of these texts, they preserve their national characteristics. The most striking example is the reference to typical trees:

- Alencar mentions 'acaris e araribás': Brazilian trees whose names derive from the Tupi-Guarany language. ²⁸

- Cooper mentions "oaks and pines"; hardwood trees, common in North-American forests.²⁹

WATER is the dominant element in both books. It does not only appear as 'life source', but also as the central image of the whole 'show-place'. In O Guarany, the initial pages are devoted to the description of the Paquequer river; and Deerslayer can not refrain from an exclamation of surprise when he first sees the Glimmerglass Lake: - "This a sight to warm the heart! ... land and water alike stand in the beauty of God's providence!"³⁰

É o Paquequer. Saltando de cascata em cascata ... lança-se rapido sobre seu leito, e atravessa as florestas como o tapir... Depois, fatigado do esforço supremo, se estende sobre a terra, e adormece numa linda bacia que a natureza formou, e onde o recebe como em um leito de noiva, sob as cortinas de trepadeiras e flores agrestes."³¹

"On a level with the point lay a broad sheet of water, so placid and limpid that it resembled a bed of the pure mountain atmosphere ... On all sides, wherever the eye turned, nothing met it but the mirror-like, surface of the lake the placid view of heaven, and the dense setting of woods..."³²

Since all the elements have been described, the natural scenery seems to be ready. Then, the playwrights command: ACTION! The performance begins!

5.4 - THE HARMONY BETWEEN MAN AND NATURE

How can we imagine Nature as an empty place, that is, scenery without Man! If there is a 'show-place', it implies

a space prepared for man's performance. It is a kind of stage, where the setting (Nature) and the characters (Man) complement each other, in a kind of mutual relationship.

The 'show-place' has been carefully designed in order to enable man's performance - his action upon other men, and upon Nature. Thus, Man is an important element, who should live in harmony with Nature. Therefore, in the "show-place" novels, the New Man of the New World reflects an instinctive awareness of the ecological balance in man's natural habitat. This New Man is also seen in Crèvecoeur's Letters of an American Farmer, when he answers the question "What, then, is the American, this new man?"

"He is an American, who, leaving behind him all his ancient prejudices and manners, receives new ones from the new mode of his life he has embraced, the new government he obeys, and the new rank he holds..."³³

And Howard Jones added to this definition: "the American is a new man, who acts upon new principles, he must therefore entertain new ideas, and form new opinions".³⁴

Deerslayer's rhetorical speeches, as well as Pery's metaphorical speeches, illustrate these ideas. In a continental sense, the two heroes embody all the qualities of the American prototype "who acts upon new principles". Pery's and Deerslayer's principles represent a "summing up" of two cultures: the European tradition plus the Indian (native) tradition. But it is time for the two writers to introduce their heroes:

- PERY

"... encostado a um velho tronco decepado pelo raio, via-se um indio na flor da idade... o talhe delgado e esbelto como um junco selvagem... a sua pele cor de cobre brilhava com reflexos dourados, os cabellos pretos... a tez lisa, os olhos grandes... a pupilla negra, mobil, scintillante; a boca forte... davam ao rosto oval a beleza inculta da graça, da força e da inteligência... Era de alta estatura, tinha as mãos delicadas; a pena agil e nervosa..."³⁵

- DEERSLAYER

"In stature he stood about six feet in his moccasins, but his frame was comparatively light and slender, showing muscles... unusual agility, if not unusual strength. His face would have little to recommend except youth... an expression ...of confidence it created. This expression was simply that of guileless truth, sustained by an earnestness of purpose and a sincerity of feeling..."³⁶

Alencar's description is rich in physical details, while Cooper tries to portrait his hero's feelings. A contrasting point is that Pery is an Indian (redskin), and Deerslayer is a white man (pale-face), both both have instinctively learned how to conciliate the variations between the two cultures, by accepting the cultural values of the other race; and thus constituting in prototypes of a 'new category of men'.

Pery concentrates the pure and innocent beliefs of his native people, Goytacazes (from Guarany origin), and also some civilized manners he acquired through his contact with Portuguese people (D. Antonio's family).

Deerslayer was brought up the Delaware people (from Mohican origin), but he also learned civilized manners through the contact with Moravian missionaries. Thus, like Pery, he concentrates the 'gifts' of both, redskin and white man.

As for the theatrical devices, O. Brockett maintains that the clothes worn projects the "physiological aspects of character through demonstrating tastes"³⁷. But, in the present books, the clothes worn by the heroes point out a contrast between the Brazilian and North-American climate, natural resources, and their culture in general.

- PERY

"Uma simples túnica de algodão, a que os índios chamavam "aimará", apertada a cintura por uma faixa de penas es-carlates... Tinha a cabeça cingida por uma fita de couro, a qual se prendiam do lado esquerdo duas plumas matizadas..."³⁸

- DEERSLAYER

"The attire... was composed in no small degree of dressed deer-skins, and had the usual signs of belonging to those who pass their time between the skirts of civilized society and the boundless forests. There was some attention to smartness..."³⁹

While Pery is dressed in cotton, Deerslayer is dressed in deer-skins. There is also a great contrast between their "accountrements":

"Segurava o arco e as flechas ...um longo forçado de pau enegrecido pelo fogo... uma clavina tauxiada, uma pequena bolsa de couro que devia conter munições e uma rica faca flamenga..."⁴⁰

"His rifle was in perfect conditions... his hunting knife... his powder-horn and his shot-pouch was decorated with wampum..."⁴¹

Pery's main weapon is 'bow and arrows', but Deerslayer has the advantage of a rifle, which is named 'Killdeer'. If they live in harmony with Nature, why do they need weapons? These are not only needed for hunting purposes, for food. They are also used for 'war'. As.

Deerslayer said: "This was thought a good occasion for Chingachgook, a young chief who had never struck a foe, and myself, to go on our first war-path in company;"⁴²

When Pery introduces himself as "Pery, filho de Ararê, primeiro de sua tribu"⁴³, he explains how he became the first (the chief) of his tribe by proving his courage in combat. Pery called the warriors of his nation and said:

"- Pae morreu; aquelle que fôr o mais forte entre todos, terá o arco de Ararê. Guerra! ... Quando Pery abaixou o arco de Ararê, não havia na taba dos brancos uma cabana em pé, um homem vivo; tudo era cinza... Os guerreiros chegaram e disseram: 'Pery, chefe dos Goytazes, filho de Ararê, tu és o mais valente da tribu e o mais temido do inimigo; os guerreiros te obedecem...'"⁴⁴

They can live in peace with Nature, but it seems that they cannot leave in peace with other men. Is this conflict due to racial prejudices, or is it due to an inborn feeling of competition?

5.5 THE HARMONY IS BROKEN

According to Alencar and Cooper, it seems that America revealed all the characteristics of an 'earthly paradise', when it was discovered by the Europeans.

If Eden existed, it was probably in the American continent. Where Nature had all the elements to maintain Man in the primitive "state of happiness" (which was previous to the state of wilderness). Through its varied vegetation, the 'natural habitat' provided all the food

and remedies needed.

Pery reveals this idea when he is seriously wounded by a poisoned arrow. He embraced a huge tree, called "cabuiba, or árvore do balsamo"; "Collou ardentemente os lábios no tronco e sorveu o óleo... estendeu-o sobre a ferida, estancou o sangue e respirou. Estava salvo."⁴⁵

Deerslayer, too, was able to live healthily and happily in close communion with Nature, in a region where "... the hand of man had never yet defaced or deformed any part of this native scene..."⁴⁶

When the civilized European people arrived, as colonizers or conquerors, they tried to impose their culture, taking over the land and subjugating the people. Therefore they injured the New Continent in two ways:

1 - They offended Nature by their interference with the 'virgin forests':

"... a civilização não tivera tempo de penetrar o interior. Entretanto, via-se à margem direita do rio uma ca-sa larga e espaçosa... Ahí, ainda a industria do homem tinha aproveitado habilmente a natureza para crear meios de segurança e defesa."⁴⁷

"Only one solitary object became visible in the returning light, that had received its form or uses from human taste or human desires, which as often deform as beautify a landscape. This was the castle; all the rest being native, and fresh from the hand of God..."⁴⁸

2 - They hurt Man, when by accident or on purpose the 'pale-face' foreigners killed 'an Indian girl':

"O moço (Diogo) ia atirar a um pássaro e a índia que passava neste

"Being perceived by a young sentinel... In that spirit of recklessness and

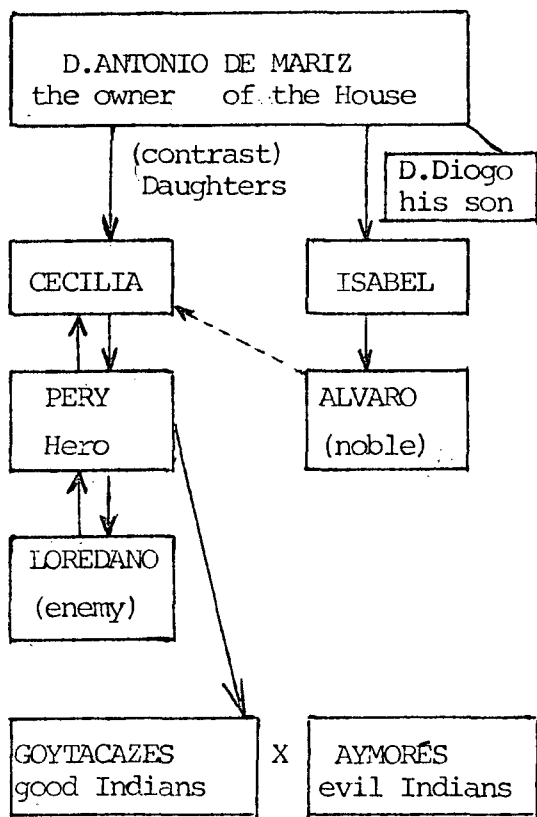
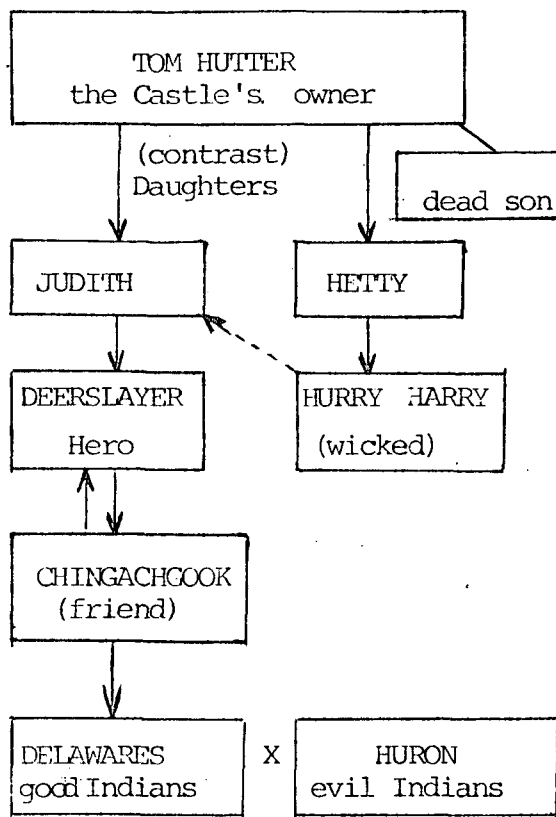
momento, recebera a carga da espingarda e cahira morta... Os selvagens (Aymorés) haviam encontrado o corpo de sua filha e reconhecido o sinal da bala... resolveram vingar-se"⁴⁹

ferocity that formed the essence of Hurry's character, this man dropped his rifle and fired. The ball was sped by accident, or by overruling Providence, which decides the fate of all, and the girl fell."⁵⁰

According to the native people's concept they had been provoked, and they had to revenge the girl's death. Thus, WAR was imminent! The harmony between Man and Nature had been broken!

5.6 HUMAN SCENERY

Gradually all the characters are introduced. There is a similar pattern of relationships in the two plots:

O GUARANYTHE DEERSLAYER

In spite of occupying the same position in the structure, there are contrasting points between some characters. An example is D. Antonio de Mariz, who is the owner of the house, and Tom Hutter, the owner of the 'Muskrat castle'. Both have two daughters, but, while the first is a nobleman, a gentleman; the second "takes more to the ways of that animal

(muskrat) than to the ways of any other fellow-creatur'"⁵¹
said Hurry.

Cooper explains in the Preface: "The intention has been to put the sisters in strong contrast:

one admirable in person, clever, filled with pride of beauty, erring and fallen - the other, barely provided with sufficient capacity to know good from evil, instinct, notwithstanding with the virtues of woman, reverencing and loving God..."⁵²

As with Judith and Hetty, in O Guarany there is also a strong contrast between the two daughters, but it is more physical than moral. Cecilia resembles the romantic European prototype: fair-haired, blue-eyed, white-smoothed skin. Isabel, who is an illegitimate daughter, has a Brazilian type of beauty: dark-haired, black-eyed, tanned skin (she is half-Indian).

The 'show-place' is ready now for the 'great scene'. The two heroes, trying to protect their white friends, are imprisoned by the wicked Indians, who prepare the "ritual" for the judgement and punishment of the prisoners: Pery and Deerslayer.

This "imposing scene" seems to have been designed to be performed on a stage. Besides the "scenic effects" of light, colors, sound and movements; it reveals the basic principles of design: harmony, balance, proportion, emphasis and rhythm. It could be called the climax of the 'show-place', which is in effect like a theatre where the drama of man is performed. This scene deserves to be fully transcribed here, which will enable us to apprehend the "stage directions"

and the dramatic beauty.

Pery had a chance to escape, with the help of an Indian girl who fell in love with the superb warrior. However, Pery did not accept it. A secret flight would have gone against his sense of honor. Deerslayer could have escaped also, during the 'furlough', but "it was a point of honor with the Indian warrior to redeem his word, when pledged to return and meet his death at a given hour..."⁵³

- Escoltado por 4 guerreiros Aymorés, PERY "caminhou com passo firme e a frente alta diante dos 4 inimigos..." para o "sacrifício":

-According to the 'furlough', DEERSLAYER came back to the Huron's encampment to be judged and punished:

"O campo cortado em ellipse no meio das árvores estava cercado por cento e tantos guerreiros armados em guerra e cobertos de ornatos de pennas. No fundo, as velhas pintadas de listras negras e amarellas, de aspecto horrido, preparavam um grande brazido, lavavam a lage que devia servir de mesa e afiavam as suas facas de ossos e lascas de pedra. As moças grupadas de um lado guardavam os vasos cheios de vinho e bebidas fermentadas, que offerciam aos guerreiros quando estes passavam diante dellas entoando o canto de guerra dos Aymorés..."

"It was a imposing scene, into which Deerslayer now found himself advancing. All the older warriors were seated on the trunk of the fallen tree, waiting his approach with grave decorum. On the right stood the young men, armed, while the left was occupied by the women and children. In the centre was an open space of considerable extent, always canopied by leaves, but from which the underbush... had been carefully removed... The arches of the woods, even at high noon, cast their sombre shadows on the spot, which the brilliant rays of the sun... contributed... to illuminate."⁵⁵

There are specific directions about the exact place occupied by old and young warriors, women and children, in both imposing scenes. However, while Alencar's description makes reference to colors and sounds, Cooper's description

seems to pay more attention to "illumination" (light and shadow):

"Os guerreiros desfilaram em roda entoando o canto da vingança; as inúbias retroaram de novo, os gritos confundiram-se com o som dos maracás e tudo isso formou um concerto horrível. A medida que se animavam a cadencia apresentava-se, de modo que a marcha triumphal dos guerreiros se tornava uma dança macabra... todos esses vultos horrendos cobertos de pennas que brilhavam à luz do sol, passavam como espíritos satânicos envoltos na chama eterna." ⁵⁶

"...this temple of nature producing some such effect, so far as light and shadows were concerned, as the well-known offspring of human invention. ...The chiefs consulted apart. ...The young men strolled about in indolent listlessness, awaiting the result with Indian impatience, while the females prepared the feast that was to celebrate the termination of the affair, whether it proved fortunate or otherwise for our hero. No one betrayed feeling:..."⁵⁷

The strong sounds and frantic rhythm of the Brazilian "ritual" contrast with the silent and indolent movements of the North-American Indians, where "no one betrayed feeling".

From these scenes it can be appreciated why Alencar's book gave 'inspiration' to Antonio Carlos Gomes' greatest "oeuvre": the Opera "O Guarani". And it is also understandable how Cooper's book gave rise to a series of films.

But, why are our heroes being judged? Do they deserve punishment? NO, they have committed no crime! They have been loyal and brave in combat. The fact is that they are "prototypes" of a race, and the 'war' is between two races or two different cultures.

5.7 NATURE RESTORES ITS BALANCE

As in the Greek tragedies, when the natural balance is disturbed, sooner or later Nature will try to achieve its "némesis", according to Northrop Frye, 'since Nature belongs to a superior order, this balance sooner or later ought to be restored'.⁵⁹

In spite of receiving distinctions devoted only to special prisoners, whose courage and prowess were recognized by the captors, Pery's and Deerslayer's 'sacrifice' could not be avoided. The two brave captives seemed to be already psychologically prepared to face death, when... Well, these are romantics novels. At the last moment, they are saved from death!

However, the skirmishes between redskin and white people had wider consequences. In O Guarany, the "white intruders" vanished from that region. The wicked Aymorés succeeded in destroying their white enemies. D. Antonio de Mariz exploded the house, with its inhabitants, when he perceived that they had no chance of escaping from the cruel revenge of the Aymorés.

The house and the family were destroyed, but Pery succeeded in rescuing his beloved Cecy. However, Nature will decide their fate at the end. "Fire" determined the end of the white family, and "Water" is the element which decides our hero's destiny, since the flood is out of human control.

In The Deerslayer, the 'white intruders' were vanished from that region, too. From Tom Hutter's family only Judith remained alive, and since Deerslayer would not marry her "it was understood by all, that the place was to be totally abandoned".⁶⁰ After fifteen years, when Deerslayer revisited the Glimmerglass, the remains of the Castle were "a picturesque ruin". "The seasons rioted in the place"⁶¹ and, thus, Nature reconquered its dominion and restored its balance; the 'show-place' recovered its primitive 'spirit'.

5.8 EXPRESSIONS DERIVED FROM NATURE

As already seen, there are typical elements in the "show-place" described by Alencar, who portrayed not only the luxuriant vegetation of his tropical country, but also the colorful flowers, the wild animals and the large variety of birds. There are contrasting elements in the northern 'show-place' portrayed by Cooper, who also emphasized the distinctive characteristic of his beautiful country.

The reader visualize, then, two 'show-places': a tropical and a northern. Each one keeping its national characteristics, as we see in the following list of Flora and Fauna mentioned in the two books:

- BRAZILIAN FLORA

acarís
 araribás
 sapucaia
 óleo gigante
 pequiã
 almecegueira
 jasmineiros

- NORTH-AMERICAN FLORA

oaks
 pines
 hemlocks
 'quivering aspens'
 linden
 bass-wood

- BRAZILIAN FAUNA

tapir
 hirãra
 onça
 colibri
 corrixos
 beija-flor
 tucano
 soffrer
 garças
 jassanans
 serpente

- NORTH-AMERICAN FAUNA

mastiff
 doe - deer
 beaver
 cub - dam
 bear
 bees
 loon
 eagles
 squirrels
 panther
 sarpent (snake)

Like poets, Alencar and Cooper are eloquent when singing the beauties of their respective nations. Their strong sense of 'nationalism' is evident in the following passages:

"Quem conhece a vegetação de nossa terra desde a parasita mimosa até o cedro gigante, quem no reino animal desce do tigre e do tapir, symbolos da ferocidade e da força, até o lindo beija-flor e o insecto dourado, quem olha neste céu que passa do mais puro anil aos reflexos bronzeados..., quem viu sob a verde pellucia da relva esmaltada de flores que cobre as nossas varzeas deslizar mil reptis que levam a morte num atomo de veneno compreende... - a

The spot was very lovely, of a truth,... the surface of the lake being as smooth as glass and as limpid as pure air, throwing back the mountains, clothed in dark pines, along the whole of its eastern boundary, the points thrusting forward their trees ...while the bays were seen glittering through an occasional arch beneath... It was the air of deep repose - the solitudes, that spoke of scenes and forests untouched by the hands of man - the reign of nature. Still, he felt... like a poet also."⁶³

natureza brasileira tão
rica e brilhante era a
imagem que reproduzia
aquelle espirito virgem
como o espelho das
águas reflecte o azul
do céu".⁶²

The two poets are proud of the natural beauties of the flora and fauna, and 'the forests untouched by the hands of man - the reign of nature', and also they are proud of their Man:

PERY - "Não é isso poesia? O homem que nasceu, embalou-se, e cresceu nesse berço perfumado, no meio de scenas tão diversas entre o eterno contraste do sorriso e da lagrima... Poeta primitivo, canta a natureza na mesma linguagem da natureza; ignorante do que se passa nelle, vae procurar nas imagens que tem diante dos olhos a expressão do sentimento vago e confuso que lhe agita a alma. Sua palavra é a que Deus escreveu com as letras que formam o livro da criação, é a flôr, o céu, a luz, a cor, o ar, o sol: sublimes cousas que a natureza fez sorrindo."⁶⁴

DEERSLAYER - "he was a man of strong, native, poetical feeling. He loved the woods, for their freshness, their sublime solitudes, their vastness, and the impress that they everywhere bore of the divine hand of their Creator. He rarely moved through them without pausing to dwell on some peculiar beauty that gave him pleasure... and never did a day pass without his communing in spirit... with the infinite Source of all he saw, felt and beheld. Thus constituted in a moral sense, and of a steadiness that no danger could appal or any crisis disturb..."⁶⁵

Pery and Deerslayer 'felt like poets'. Deerslayer is always able to express his feeling and moral principles in fluent terms. But Pery is naturally less fluent, making use of metaphorical expressions derived from Nature.

In synthesis, the demonstrative presented in

parallel here reinforces the general apprehension of the typical features of the American novel in the nineteenth century: the 'Show-place' novel. It makes also clear that the present study did not intend to discuss if one writer was influenced by the other, but just to do what Alencar suggested in Como e Porque Sou Romancista: through the study of the *Schauplatz* it is possible to perceive that 'the margins of the Delaware' are not equal to the 'várzeas do Ceará'.⁶⁶

NOTES

¹HUGO, Victor. Préface de Cromwell. Paris, Librairie Larousse, 1972. p.57-8 - True poetry is the complete poetry found in the harmony of the contraries, according to the author "c'est de la féconde union du type grotesque au type sublime que naît le génie moderne, si complexe, si varié dans ses formes, si inépuisable dans ses créations..." p.43.

²BROCKETT, Oscar G. The Theatre, New York, Holt, Rinehart and Winston, 1964. p.36

³ALENCAR, José de. O Guarany. Rio de Janeiro, Ed. Civilização Brasileira, 1931. p.6

⁴COOPER, James Fenimore. The Deerslayer, New York, Collier, 1962. p.20

⁵ALENCAR, O Guarany... p.6

⁶COOPER, The Deerslayer... p.20-21

⁷ALENCAR, O Guarany... p.6

⁸COOPER, The Deerslayer... p.20

⁹BROCKETT, The Theatre... p.36

¹⁰ALENCAR, O Guarany... p.276

¹¹COOPER, The Deerslayer ... p.284

¹²ALENCAR, Ibid... p.276

¹³COOPER, Ibid... p.284

¹⁴ALENCAR, ibid...p.276

¹⁵COOPER, Ibid... p.284,5

¹⁶ALENCAR, Ibid. p.287

¹⁷COOPER, Ibid... p.335

- ¹⁸ BROCKETT, The Theatre... p.424
- ¹⁹ ALENCAR, O Guarany... p.159
- ²⁰ COOPER, The Deerslayer... p.285
- ²¹ ALENCAR, Ibid... p.17
- ²² COOPER, Ibid... p.408
- ²³ MARIÃS, Juliã. O Tema do Homem. São Paulo, Duas Cidades Ed., 1975. p.26.
- ²⁴ ALENCAR, O Guarany... p.140
- ²⁵ COOPER, The Deerslayer.. p.36
- ²⁶ ALENCAR, O Guarany... p.17
- ²⁷ COOPER, The Deerslayer... p.21
- ²⁸ FERREIRA, Aurelio Buarque de Holanda. Novo Dicionário da Língua Portuguesa, Rio de Janeiro, Nova Fronteira, 1975 p.19, 126.
- ²⁹ WEBSTER's New World Dictionary of the American Language. New York, The World Publishing, 1951. p.1008,1106
- ³⁰ COOPER, The Deerslayer... p.37
- ³¹ ALENCAR, O Guarany... p.5-6
- ³² COOPER, The Deerslayer... p.35
- ³³ JONES, Howard M. A National Spirit in Letters, IN: The Theory of American Literature, New York, Cornell University Press, 1940. p.48
- ³⁴ Ibid... p.48
- ³⁵ ALENCAR, O Guarany... p.20
- ³⁶ COOPER, The Deerslayer...p.22
- ³⁷ BROCKETT, The Theatre... p.36
- ³⁸ ALENCAR, O Guarany... p.20

- ³⁹ COOPER, The Deerslayer p.22
- ⁴⁰ ALENCAR, Ibid., ... p.21
- ⁴¹ COOPER, Ibid.,... p.23
- ⁴² COOPER, Ibid., ... p.67
- ⁴³ ALENCAR, O Guarany... p.99
- ⁴⁴ Ibid....p.100
- ⁴⁵ Ibid.... p.61
- ⁴⁶ COOPER; The Deerslayer ... p.35
- ⁴⁷ ALENCAR, Ibid.... p.67
- ⁴⁸ COOPER; Ibid., p.285
- ⁴⁹ ALENCAR, Ibid.... p.73-75
- ⁵⁰ COOPER, Ibid.... p.281
- ⁵¹ Ibid. p.25
- ⁵² Ibid. p.15
- ⁵³ Ibid. p.406
- ⁵⁴ ALENCAR, O Guarany... p.255
- ⁵⁵ COOPER, The Deerslayer... p.408
- ⁵⁶ ALENCAR, Ibid.... p.255
- ⁵⁷ COOPER, Ibid.... p.409,12
- ⁵⁸ RUBERTI, Salvatore. O Guarani e Colombo de Carlos Gomes. Rio de Janeiro, Ed. Laudes/MEC, 1972, (212p) p.28. The author relates a curious event involving the novelist José de Alencar and the famous musician Carlos Gomes, who composed one of the most beautiful operas, based on the novel O Guarany: "José de Alencar, o ilustre escritor autor do romance O Guarany que tinha protestado contra algumas variantes não de seu agrado praticado pelos libretistas, assistindo naquela noite (Rio, 2/12/1870) à execução musical da ópera, ficou emocionado e abraçou quase chorando o musicista patricio, Carlos Gomes"

⁵⁹FRYE, Northrop. Anatomia da Crítica, São Paulo, Cultrix, 1973. (362pp.) p.206

COOPER, The Deerslayer... p.468

Ibid... p.470

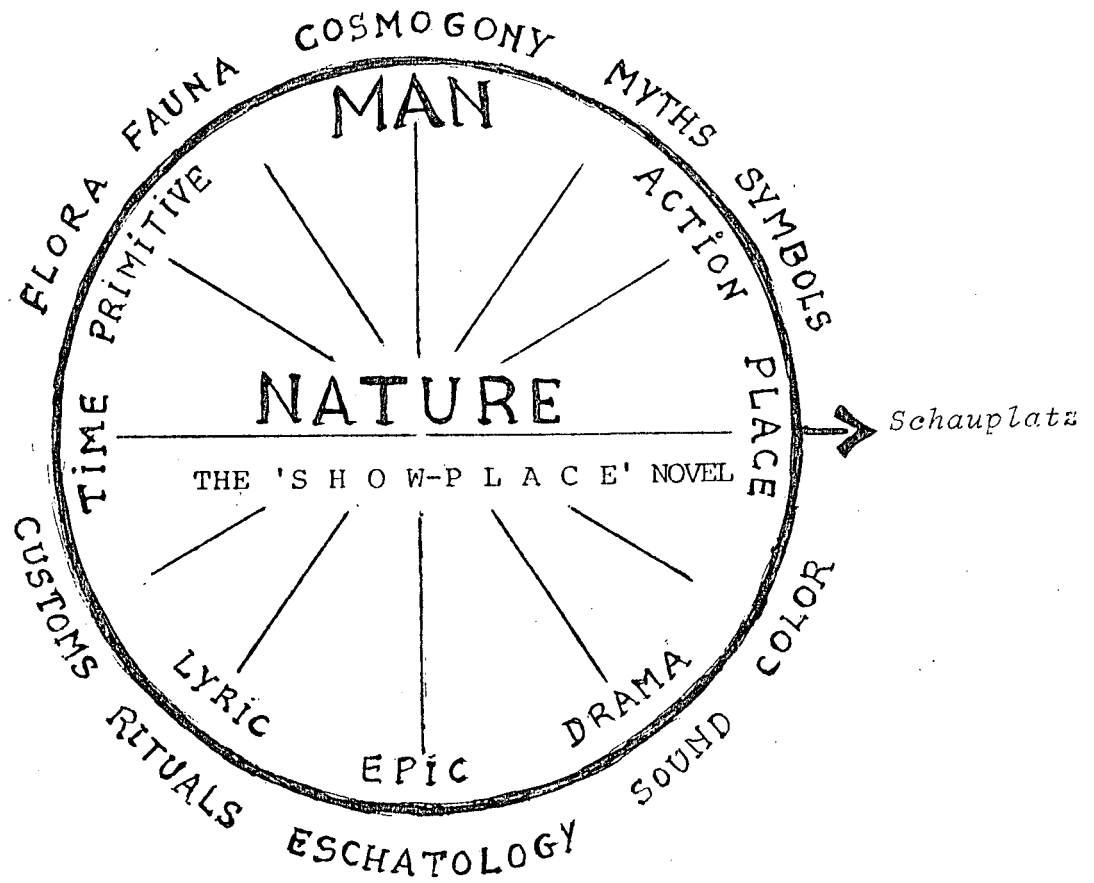
ALENCAR, O Guarany... p.124-5

COOPER, The Deerslayer ... p.45

ALENCAR; Ibid.... p.125

COOPER, Ibid... p.245

MENDES; Oscar. José de Alencar, Romances Indianistas. Rio de Janeiro, Agir Ed., 1968, p.14. Reference is made to Alencar's statements in Como e Porque Sou Romancista, where he admits the influences received from Chateaubriand and Cooper, but he cannot accept or tolerate the blame of "immitation": "Disse alguém e repete-se aí de outiva, que O Guarany é um romance ao gosto de Cooper. Se assim fosse, haveria coincidência, e nunca imitação: mas não é. Meus escritos se parecem tanto com os do ilustre romancista americano, como as várzeas do Ceará com as margens do Delaware... O que se precisa examinar é se as descrições d'O Guarany tem algum parentesco ou afinidade com as descrições de Cooper, mas isso não fazem os críticos, porque dá trabalho e exige que se pense."



6. CONCLUSION

The distinction of the 'Show-place' novels rests on the mastery of portraying an authentically primitive *Schauplatz*. The fascinating natural sceneries of the New World provided José de Alencar and James Fenimore Cooper with the raw material, to which they applied their skilful craftsmanship to achieve the successful result: giving birth to a new kind of novel, typically American.

The present study has been led to achieve its objective through the analysis of texts specially selected to demonstrate the specific characteristics of the 'Show-place' novels. The brief outline of each novel has hinted at the central theme by displaying the particular sceneries where the stories took place, and their effects upon the characters. Consequently some of these novels reveal significant 'similarities and dissimilarities', which emphasize the components of the *Schauplatz*. Moreover, in order to make clearer the distinctive features of the Brazilian and the North-American 'Show-place' novels, the most representative - O Guarany by Alencar, and The Deerslayer by Cooper, have been analysed in parallel enabling an evaluation of the qualities and merits of the individual works.

The *Schauplatz* is the decisive element here, where the wild primitiveness of Nature is the expression of the heroic. The hero who suffers the psychological impact of the

heroic scenery, which intimately affects his behaviour, and is reciprocally affected by him.

The great role of the 'Show-place' novels is to express, then, through simple and poetical images of the majestic vegetation of the virgin forests, all the epic greatness of the human affinities with the vigorous environment - the *Schauplatz*.

The "Show-place" novels constitute the American epic, where the essential values of the New Man of the New World are revealed. This New Man embodies an eclectic synthesis of the native and the European cultures, instinctively achieved as a consequence of the close contact with the edenic *Schauplatz*. Thus his heroic behaviour in the historical events proves to be a natural element,

The praiseworthy descriptive powers of Alencar and Cooper, added to their proximity in Time and Place with the historical background of their homelands, provided them with the extraordinary opportunity to portray vivid natural sceneries. They magically display before the eyes of the fascinated spectator a sequence of impressive pictures, enriched with scenic effects, focusing all the components of the *Schauplatz*, as pointed out in the present study.

Nature is really the determinant element in this primitive 'show-place', where the simplest components evoke the deepest truth of philosophical concepts, as well as Man's psychological potentiality to capture the fascination of the natural environment acting upon him and shaping his moral physiognomy. The close identification between primitive

Man and Nature constitutes the most original trait of the 'Show-place' novels, revealing the very "spirit of place", as defined by D.H. Lawrence. The detailed descriptions of the picturesque settings of the New World evoke the psychological aspects of its inhabitants, showing the regional peculiarities and the 'different vibrations' of the homelands. Thus, Alencar emphasizes the bright colors and poetical sounds of the tropical Brazilian *Schauplatz*, while Cooper delineates with soft tints the contrasting aspects of the untamed forests and the immense prairies, the limpid northern lakes and the impressive Glenn Falls.

The fascinating *Schauplatz* is also reflected in the two writers' increasing imaginative grasp on their central characters, achieving an undeniable success with their vivid portrayal of that 'new category of men' who establish a kind of a conciliatory link between the Indian and the European cultures. The Indian Pery and the white Deerslayer each concentrates the gifts of the two cultures. They live in close communion with Nature, as if they have been adopted into it, and so they are imbued of a moral and physical steadiness that no danger or crisis could appall. They are essential parts of the *Schauplatz*, which dictates new concepts through them as an eclectic synthesis of the red and the white philosophies. Therefore, they acquire a new identity: the New Man of the New World.

The 'Show-place' novels demonstrate through the sincere friendship between such men and the Indians or the European, a tentative conciliation between the two races. However, D.H. Lawrence's doubt, whether a real reconciliation

in the flesh between the white and the red is possible, still remains; this doubt is sustained by the dowing love between Cecy and Pery, and that between Cora and Uncas. They have hinted at a solution to the problem of racial differences, but both are destroyed.

The flood that carried Cecy and Pery away does not offer a definite conclusion, leaving it to the reader's imagination. While the deaths of Cora and Uncas eliminate any reconciliation in life, hinting only at a solution after death, as indicated by their funeral rites, based on the Indians' belief in reincarnation.

The 'show-place' or *Schauplatz* also mirrors the Indians' theogony, their clear naturalistic pantheism, where the superior deities, Tupã or Manitou, are represented by the phenomena of Nature. Their rituals, as a process of renewal, evoke natural symbols and myths, which indicate that great and heroic events once took place in the New Continent. The simple cosmogony of the primitive inhabitants is clearly stamped in the *Schauplatz* and reflected in Chingachgook's tales about the brave Mohican nation: its noble origin and all the glorious past of a race in extinction. The venerable old chief Abaré, also evokes a time when they formed a powerful nation, 'Tupinambá, which lived in peaceful freedom until the arrival of the white colonizers, who seemed to be determined to destroy the whole race.

In addition to the naïve cosmogony, the Brazilian and the North-American Indians similarly reveal an opposing eschatologic philosophy, which leads to the death and

destruction of all the primitiveness of the virgin forests. This eschatologic perspective gradually developed as a consequence of the unequal skirmishes with the whites. The inevitability of the imminent extermination of their race induced the Indians to dream of 'happier hunting grounds' after death. As exemplified by the old Maranguab, who goes up into the mountains to wait passively for death, and prophetically predicts the destruction of his race when he first sees his grandson Poti together with the white Martim. Similarly Old John Mohegan, carefully paints his body in order to face the "Great Spirit", because he accepts that his final hour has come, and he does not want to go on living in a world so polluted by civilization.

The ambitious European colonizers, products of social decadence, did not comprehend that the New World represented the equality of all men, the abolition of social distinction, freedom, spontaneity, simplicity and healthy life. They did not respect the Indians' instinctive ecological sense, which was deeper than the modern concept of 'Ecology', since their survival depended on Nature's preservation.

Ecology, then, has become a modern but unexpressive word, destitute of meaning if compared with its primitive vital significance. The native inhabitants, and the New Man of the New World, had an inborn ecological sense, being conscious of the primary necessity of living in harmony with Nature, through respect and mutual preservation. This feeling is emphasized throughout the 'Show-place' novels, and particularly stressed in The Pioneers, where Leatherstocking is seriously worried about the 'wasty manners' of the new settlers.

The ecological sense is also present in the primitive Man's language, which is essentially poetical because it reveals this instinctive feeling at its roots. Through figurative expressions derived from Nature, usually rich in realistic images and poetical devices such as 'simile', the Indians communicated their thoughts, their feelings, and their intentions, whether amicable or not. They were also able to express their fascination with the *Schauplatz*, mirroring their consciousness of the Epic moment they were living.

All these elements converge to produce an Edenic sense, clearly noted in Alencar's O Gaucho, where he not only proclaims the American natural beauties, but also refers to the noble mission God attributed to the New World when He created this immense and fertile Continent, that is: to regenerate Humanity by restoring Man's physical and mental equilibrium through direct communion with this magnificent *Schauplatz*. This healing aspect can be perceived because Alencar and Cooper do not describe mere '*natura naturata*', rather they describe '*natura naturans*', evoking the solemn bond, in the highest sense, between primitive Nature and the soul of Man.

The theatrical devices of the two most expressive 'Show-place' novels - O Guarany and The Deerslayer, sum up the distinctive characteristics of this new kind of novel. Alencar and Cooper's descriptions portray the heroic aspects of these American epics, indicating how much greater value they give to the lyric *Schauplatz* than to people, and

therefore to dramatic action rather than passion.

This distinctive features of the romantic narrative developed in the nineteenth century in the New Continent proved to be a literary novelty which deserves to be considered as a new species or a new genre, and labelled as 'Show-place' novel. As a 'hybrid genre' it concentrates on a major theme as does an Epic, adding primitive Lyricism and Dramatic action. Consequently, it reveals richer and peculiar traits, where realism is a remarkable component, evident not only in the configuration of Time and Place, but particularly in the portrayal of the *Schauplatz*. The conflicts between the native inhabitants, deeply identified with their natural habitat, and the European colonizers trying to impose their own culture are also portrayed with realism which is most vivid in the concepts of civilization of the white man as seen through the eyes of the Indians. Therefore these novels are the masterpieces of a single literary tradition, portraying the immense *Schauplatz* which shaped the character of the New Man of the New World.

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